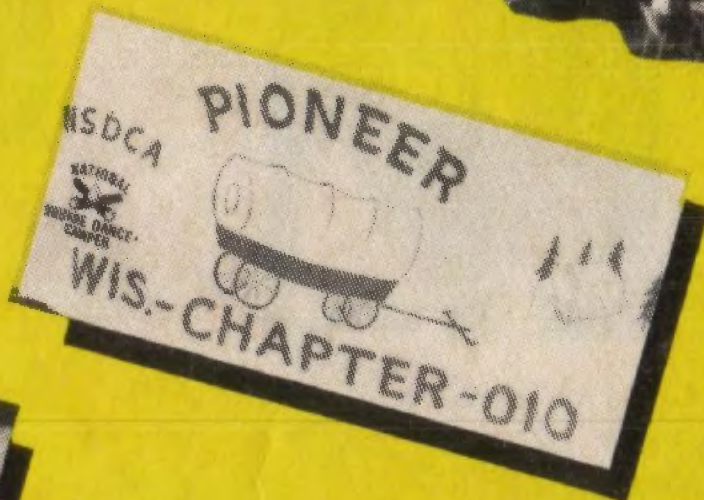


SQUARE DANCING



MAY, 1984

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Here's
to the
Travelers
(see page 9)

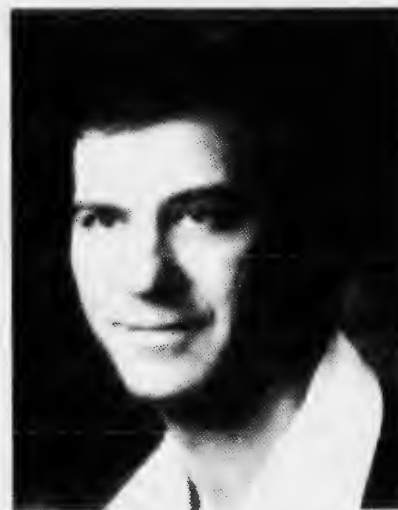
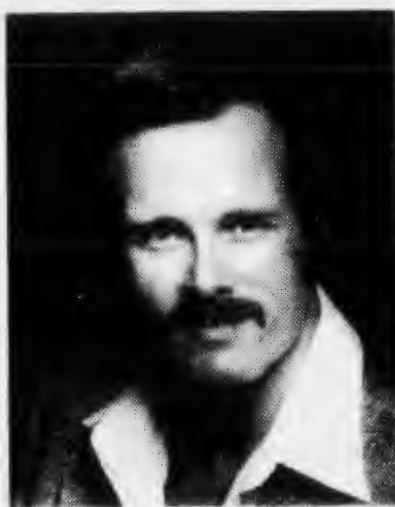


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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We have danced (and will) as we travel cross-country to see our son in California and daughter in New Jersey, as well as family in Massachusetts. We have a good time; it makes the time spent in traveling most enjoyable, stopping off for a visit and dance with people we've met through square dancing. How lucky we are to be able to square dance and meet some of the most wonderful people.

Gene and Eleanor Roy
Deming, New Mexico

Dear Editor:

I have been teaching and calling square dances for senior citizens at the Coyote Howls Campground at Why, Arizona, for the last six years. A friend loaned me some of the old SQUARE DANCING Magazines (Sets in Order). I have sure enjoyed reading them. It is

quite rewarding to see so many retired persons who never before felt like they had the time or energy to try dancing. I'm just an amateur at it, although I had called old-time square dancing for 30 years. I probably was one of the first lady callers in the country. I'm loving every minute of this experience and the people are very appreciative of it. No charge, of course.

Elizabeth Piveral
Why, Arizona

Dear Editor:

I always seem to be "opening mouth—inserting foot" and I wish you would print my apology or retraction, or whatever, to my letter which appeared in Vox Saltatoris in March. As I read it, it sounded very pompous, in addition to being in error. The error, of course, was that portion which referred to the Callerlab definition of Walk and Dodge. I did write a follow-up letter pointing out I had made a horrible mistake and do apologize. I'll try harder to behave myself in the future.

Charlie Barnett
Port Townsend, Washington

Dear Editor:

We think it is very nice of your magazine to feature tours in your February issue. We have many happy memories of square dance tours, especially dancing with callers in foreign lands. We thought you might like to see the

Please see **LETTERS**, page 65

SQUARE DANCING

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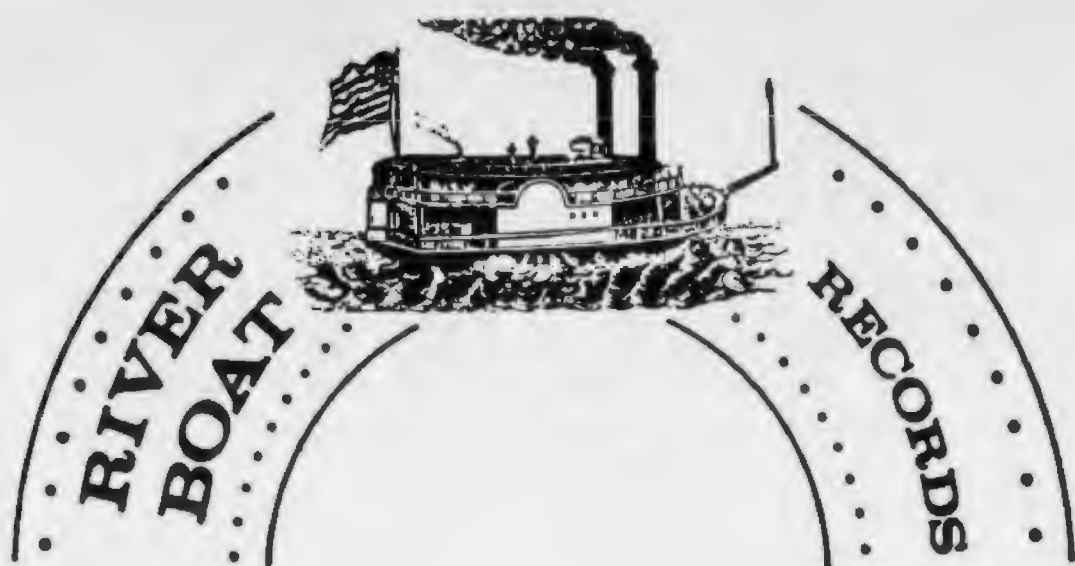
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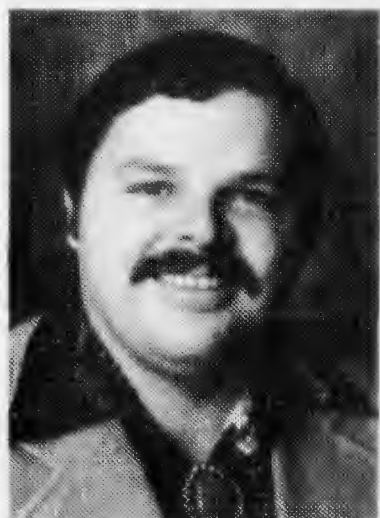
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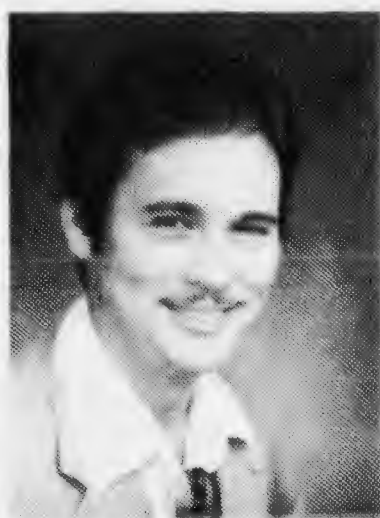
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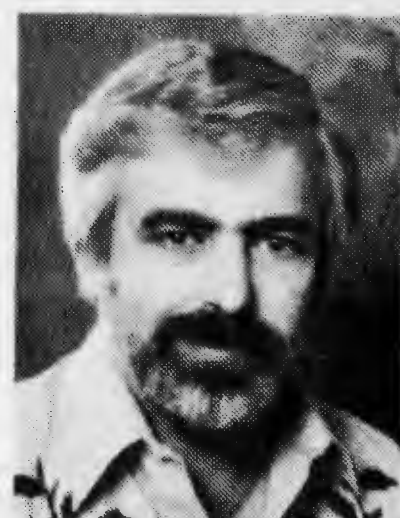
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bob osgood



May, 1984

SUMMER'S NOT ALL THAT far away and there's every chance that you've already planned your lazy, hazy days. If your plans include a trip of some sort, or, more specifically, a trip by camper, RV or motor home and if you're intending to include some square dancing along the way, then you're in good company. According to estimates, there will be several thousand avid square dancers out on the roads during the coming months and many will be taking along their homes-on-wheels and heading for the 33rd National Convention, the Canadian National or any one of a wide selection of camper square dance centers scattered across the country.

This month our theme encompasses the mobile set (see page 11) and we especially salute the thousands who belong to the National Square Dance Campers Association, Inc. Our cover spotlights the banners of just a few of the group's many chapters. For more information on this unusual organization write: P.O. Box 224, Little Chute, Wisconsin 54140. You might just find a whole new world opening up for you.

Folk Dance Drive and Olympic Project

AS THEY SAY: "There's some good news and there's some bad news. First, the more-or-less good news. A letter dated a little over a month ago from the chairman of the Post Office Committee that apparently has the final say on Square Dancing being recognized on a permanent basis as the Folk Dance of the USA seemed to throw cold water on the program. However, at the persistence of the NFDC group in Northern California, a special

hearing on HR 1706 has been set for the Wednesday prior to the National Convention in Baltimore, June 27, 1984.

In conjunction with this, and as a means of attracting attention to the hearings, a special 2 hour square dance has been set up on that Wednesday from 11 am to 1 pm on the West Terrace of the Capitol Building in Washington, D.C. It is the feeling of the hard working square dance committee that if as many square dancers heading for the National Convention could show up and participate in the dancing it could very possibly impress the law makers. It has also been suggested that dancers write their Congressmen if they plan to attend and invite him to join them or make arrangements for a meeting.

There will be more on this next month but this message will at least let you know that your personal help is needed.

☆☆☆

Now for the more-or-less bad news. As nearly as we can tell, as of the first of last month, there probably won't be any square dancing at the opening Ceremonies at the XXIII Olympiad in Los Angeles this summer. The whole thing appears to have been an on-again, off-again experience with the proposal being turned down by square dance leaders in Southern California as being inappropriate for the square dance activity. We applaud their judgement and will provide more details on this in the coming months.

Who's Going To Cut What?

A LETTER FROM Sid Phillips, an enthusiast in the greater Chicago area, recently arrived, inquiring about the basics. In places where he dances, Sid wrote, callers are still using terminology that once was a part of the standard basic lists but have since been stricken from the programs.

"Arch in the middle and the ends turn in, a pattern that we've been doing for more than 20 years, is still being called, and enjoyed," he points out. "Some callers claim they can get the same effect by having the ends fold and then dive thru but, from my standpoint, splitting the calls tends to hinder the flow of patterns such as this."

This started us thinking. If calls such as star promenade, backtrack and others are cut from

the current lists of basics, will they simply disappear from the scene? When speaking about cutting some of the various basics from the existing lists, what exactly does this mean? Do we suppose, for instance, that if we eliminate a call that has been ingrained in the caller's repertoire, that it can simply be discarded overnight? And, what about the dancers? They become accustomed to a certain call. Will they take its absence lightly? We wonder. Undoubtedly the theory is that, in time, perhaps two or three years or more, a call that has been dropped from the list will be forgotten. That, of course, depends upon how calls are written and whether or not newly recorded singing calls pick up the older terminology because it fits well with the lyrics or the choreography.

When editing lists of basics, priorities are often given to movements which, are used frequently in constructing current singing

calls. We shouldn't overlook the fact that a movement that may not be in favor at the moment may be dropped, while if it was retained it would be available as a *tool* for callers to pick up when they needed it. If we continually change our list of basics, simply because some of the time-honored movements are not in use at the moment, then we stand the risk of depriving ourselves of useful movements later on. Or, perhaps we figure that if a movement becomes popular again it can be returned to the basic lists and other movements will be dropped to make room for it.

Much of this will have been covered in Chicago at the Callerlab Convention. The outcome of that meeting will be reported in coming issues.

Our vote would be to establish the lists and then leave them alone. Freeze them, not just for a year or two but for a long enough period of time so that those in schools could have a dependable point of reference and today's crop of new dancers could learn the same basic groundwork that club members were taught five or six years before.

This reminds us of another point. For dancers, old habits of dancing are not easy to break. As an example, when first introduced, recycle was done from an ocean wave by having the person who leads the action (check the definition in your Handbook) taking the hand of the adjacent dancer and *leading* that person around to face another couple. Whether that was a teaching device or a misuse of the definition, we can't recall, but a great number of dancers learned the pattern that way and, when it was redefined as a *no hands* movement, the changeover was not an easy one. We venture to say that if you look out onto the floor of a club whose members have been dancing three years or more, many will still take the hand of the person beside them and physically lead that person as they move through the pattern. Obviously, all the more reason to make certain that the definitions we use of the basic movements are the correct ones.

We still have a number of movements that are done differently from one area to another, which again emphasizes the importance of clearing a definition carefully before exposing it to dancers for the first time. ☐ ☐ ☐



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The Square Dance Wanderlust Bug



The Bite Could be Fatal

WHETHER YOU CALL THEM gypsies or nomads or just square-dancers-on-wheels, there seems to be a growing interest these days to combine traveling with square dancing. This is not new. Going back 25 years or more to some of the early National Conventions, photos tell the story of hundreds of campers, RV's and travel trailers setting up camp in areas adjacent to the main convention halls. What's so special about all this? Well, if you haven't been bitten by the bug yourself, if you're a stay-at-home person for one reason or another, or if you've never seriously thought about the life of a square dance vagabond, then check this from one of our readers:

"Henry and I started on the visitation trail many years ago, shortly after finishing our learner's lessons. We had such a good time visiting other square dancers that we soon expanded to overnight and weekend treks, visiting clubs, vacation institutes and festivals in our state as well as in some of the states nearby. Then Henry retired and we decided to follow a life-long ambition to visit all 48 mainland states and Canada and tie it all together with our other mad passion—square dancing. First off, we invested in a used RV. That first year we traveled for two solid months and averaged one square dance evening out of every three days on the road.

"Our second year on the 'turtle circuit' (somebody called us this because we take our homes with us) almost doubled our time on the road. We built our itinerary around several festivals in the southeastern states and met many square dancers who invited us to visit them if we reached their city. This became an added incentive to travel. We usually started out with a fairly loose itinerary, allowing for any backtracking or extended stayovers that might come along. More than once, we holed up in an area where the fishing was good and where an invitation to a local dance seemed especially intriguing.

"Being 'sold' on the whole idea of travel-on-wheels and with still more of North America we wanted to see, last year we bought a new, larger RV. Not only is it completely self-contained with all those good things one looks for, but it also has plenty (What am I saying? One never has plenty!) of closet space. Anyway, I learned a long time ago that we can get by with fewer square dance costumes than we had at home.

The Perfect Combo

"Perhaps you can tell by now that we have found the perfect combination. But the icing on the cake was when we decided to settle at a mobile/RV park for at least six months out of the year—and you know what that means: All the square dancing we want! While there, we plan our travel goals for the coming spring. It's a good life and the combination of the two elements, RV traveling and square dancing, make a perfect partnership."

These comments from Evelyn and Henry Someral of California typify feelings shared by many who have discovered this dual pleasure. Today there are numerous groups of mobile square dancers. You will find their homes-on-wheels parked outside many square dance halls. They're a gregarious group and they'll tell you the sport of travel/square dancing is infectious. Talk to one of them and you'll learn that the RV game is no longer a fad, that there are campgrounds scattered almost everywhere and with today's super homes on wheels, this mode of travel is no longer rigorous or uncomfortable.

In addition, many retirement centers provide both permanent and temporary spaces—so the RVs can come and stay or move on.

Check the following information on parks and centers that feature not only the recreational vehicles but mobile home living in the grand style, coupled with superb square and round dancing.

Retirement Square Dancing—1984



THE FOLLOWING LIST of square dancing, as an on-going activity in mobile home parks, retirement communities and RV locations, is information received by press time. Names of square and round dance leaders have been included where possible. Readers are invited to send in updated listings to this magazine. For additional details, please write directly to any location listed.

ARIZONA

Caliente Casa De Sol, Florence Gardens, Florence (Claude Ross)

Casa Fiesta Travel Trailer Resort, 750 W. Baseline, Tempe (Gaylon Shull/Ed & Betty Middlesworth)

Countryside, 2701 So. Idaho Rd., Apache Junction (Dale Casseday)

Coyote Howls Campground, Box 1844, Why (Elizabeth Piveral)

Fountain of the Sun, 8001 E. Broadway, Mesa (Dale Casseday)

Good Life Travel Trailer Resort, 3404 E. Main, Mesa 85203 (Beryl Main/Horace & Brenda Mills)

Lost Dutchman Resort, 400 No. Plaza Dr., Apache Junction (Dale Casseday/Bob & Wilma Anton)

Lost Dutchman Annex, 400 No. Plaza Dr., Apache Junction (Russ Hansen/Bob & Wilma Anton)

Mesa Regal RV Resort, 4700 E. Main, Mesa 85205 (Johnny LeClair/Jack & Darlene Chaffee)

Palmas Del Sol, 6209 E. McKellips, Mesa (Al Davis)

Rincon Country West RV Resort 4555 So. Mission, Tucson 85714 (Max Forsyth)

Roadhaven, 1000 So. Idaho Rd., Apache Junction (Claude Ross/Barbara Hare)

Rock Shadows Travel Trailer Resort, 600 So. Idaho Rd., Apache Junction (Beryl Main/Horace & Brenda Mills)

Sun Life, 5055 E. University Dr., Mesa (Beryl Main/Horace & Brenda Mills)

Sunland Village, 4601 E. Dolphin, Mesa (Bob Wickers/Skibas; Bob & Wilma Anton)

Towerpoint Resort, 4860 E. Main, Mesa 85205 (Bob Fisk/ Wayne & Norma Wylie)

Travel Trailer Village, 3020 E. Main, Mesa (Beryl Main/Horace & Brenda Mills)

Valle Del Oro, 1452 So. Ellsworth (Al Davis)

Venture Out, 5001 E. Main, Mesa (Bob Wickers/Bob & Wilma Anton/Dave Roe—clogging)

Val Vista Village, 223 No. Val Vista Dr., Mesa (Russ Hansen/ Chick & Mary Gray)

CALIFORNIA

Americana RV Park, 24370 Palm Ave., Hemet (Jerry & Crete Hamilton)

Colonial Country Club, 25115 Kirby St., Hemet 92343 (Larry Ward)

Golden Village RV Park, 37250 W. Florida Ave., Hemet 92343 (Ken Bower/John & Shirley Ivins)

Hemet West Mobile Park, 36505 W. Florida, Hemet 92343 (Guest callers/Gordon House & Shirley Ivins)

Palm Desert Greens, 73750 Country Club Dr., Palm Desert (Dorothy Ganger)

Leisure Village, (in care of Jack Broude, 22209 Village 22), Camarillo 93010 (Wyane) Simpson)

Leisure World, Laguna Hills 93950 (Herb Leshner)

Roadrunner RV Park, 2750 W. Acacia Ave., Hemet 92343 (Jerry & Crete Hamilton)

Salmon Harbor Resort, Rt. 2, Box 1264, Smith River 95567 (Jim Davis + guests)

Sierra Dawn Estates, 1050 San Marcos, Hemet (Shelby Dawson/Carol Brown)

Sky Valley Park, Dillon Rd., Desert Hot Springs (Dorothy Ganger)

Tamarisk RV Park, 18075 Langlois Rd., Desert Hot Springs (Various)

COLORADO

Fun Valley Trailer Park, Box 208, South Fork 81154 (Pat & Kim Barbour)

FLORIDA

Clerbrook RV Resort, Rt. 2, Box 107, Clermont 32711 (Miles Eastman)

Fijian Travel Trailer Park, 895 Highway 441 So., Okeechobee 33472

Heritage Estates, Hwy. 44, Wildwood (Wally Schultz)

Indian Creek Park, 2121 San Carlos Blvd., Fort Myers Beach 33931

Strawberry Square, 4401 Boot Bay Rd., Plant City 33566 (Marty & Byrdie Martin + guests)

Sun N Fun Resort, 7125 Fruitville Rd., Sarasota 33582

Sunrise Village Mobile Home Park, 14500 S.W. 280th St., Homestead

Tideview Estates Mobile Home Park, Hwy. 301, Ellenton

MICHIGAN

Funny Farm, PO Box 643, Rt. 2, Bear Lake 49614 (Larry & Bernice Prior)

MONTANA

Lionshead RV Resort, West Yellowstone 59759 (Various/Orville Pittam)

NORTH CAROLINA

Big Willow Campground, Rt. 4, Box 424-B, Hendersonville 28739 (Gordon & Edna Blaum)

PENNSYLVANIA

Cherry Ridge Camp Grounds, Inc., RD 2, Box 80, Honesdale 18431 (Various)

TEXAS

Alamo Palms Mobile Home & RV Park, 1341 W. Business Hwy. 83, Alamo 78516 (Ralph Silvius/Charles & Ann Brownrig)

Alamo RecVeh Park, West Expressway 83, Alamo 78516 (Al Eblen/Clark & Ginger McDowell)

Bentsen Grove Trailer Park, Mission (Glen Zea)

El Valle Del Sol, Mission (Jerry Story/Bob & Wilma Brakey)

Fun 'n Sun RV Resort, PO Box 843, Helen Moore Rd., San Benito 78586 (Chuck Bryant/Ken & Lucille Nelson)

Llano Grande Park, Weslaco (Charles & Ann Brownrig)

Mission Bell Resort, PO Box 1467, Mission 78572 (Jerry Haag/Dingie & Dot Wheeler/Glenn & Mary Nokes)

Palm Shadows, Donna (Wiley Hutchinson/Cleburne & Virginia Humphrey)

Pharr South, 1402 So. Cage Blvd., Pharr 78577 (Gary Shoemake/Dingie & Dot Wheeler)

Sleepy Valley, Mission (Royal Greenman/Clark & Ginger McDowell)

Split Rail, Mission (Royal Greenman)

Sunshine RV Park, 1900 Grace Ave., Harlingen 78550 (Jerry Rash/Ed & Arline Carter)

Tip-O-Texas RV Village, Rt. 1, Box 301D, Pharr 78577 (Gary Shoemake/Dingie & Dot Wheeler)

Tropic Star, 1401 So. Cage, Pharr 78577 (Jerry Haag/Glenn & Mark Nokes)

WASHINGTON

Aqua Barn Ranch Recreation Park & Campground, 15227 SE Renton Maple Valley Hwy., Renton 98055

MEXICO

San Jose del Tajo Trailer Park Resort, PO Box 31-242, Guadalajara, Jalisco (Bill Cooke/Jeanne Cooke)

☆ ☆ ☆

Campgrounds which include square dancing are also on the rise. These include either permanent facilities to accommodate the activity or areas which can be adapted to fit the needs of square and round dancers. Trailers, RVs, 5th Wheelers down to sleeping bags thrown in the back of the car seem to be on the go more and more and square dancers are not the least of these enthusiasts.

The National Square Dance Campers Association which includes those who are enthusiastic about camping and dancing has chapters throughout the United States and Canada. Additional information about them may be had by writing PO Box 224, Little Chute, Wisconsin 54140.

Hoedown music may be heard wafting out from many KOA as well as privately-owned campgrounds. Some of these are: Chestnut Lake Campground, PO Box 390, Brodheads-ville, Pennsylvania 18322, with a 1,500 square-foot recreation hall for dancing plus a discount for square dance clubs; Smokey's Den Campground, Rt. 29, Box 326, Broadalbin, New York 12025; Outdoor Adventures, Ltd., Box 114, Callicoon, New York 12723; Ecklung's, Rt. 1, Box 211, Phillipsburg, Missouri 65722; Eufaula Lake, W. Star Rt., Box 309, Checotah, Oklahoma 74426; Anderson's Camp, Rt. 1, Eden, Idaho 83325. This is just a sampling. If you're a camper and a square dancer, enjoy combining the best of both worlds.

NOSTALGIA TIME

The FIRST National Convention Revisited

CLOSE TO 600 FESTIVE PARTICIPANTS attended the Palm Springs celebration of the First National Convention held some 50 miles away in Riverside, California, in 1952. Of the crowd, less than ten dancers and callers were actually present at the significant event but it was obvious the rest wished they had been as Osa Matthews, Cal Golden and Bob Van Antwerp joined forces to call together for the first time since those early years. Also on hand to share fond memories was Varenne Anderson, wife of the late Carl Anderson, General Chairman of the initial gathering that boasted of 5,200 dancers "storming" the host city.

Friendly bantering with quips aimed at physical signs of the passing years were a smiling part of the program's first hour and the overall sense of happiness seemed to stay with the dancers as they glided smoothly to well-seasoned calling. The attitude of the dancers was not unlike that of yesteryear when it was commonplace to applaud at the end of each tip. This gesture of appreciation, be it for the caller or each other, was much in evidence and helped to create and maintain an excitement that was catching.

When they good-naturedly flipped the wig on Cal's balding head, he was quick to retort, "God made a few good men. He put hair on the others."



Bob Van Antwerp, Lake Tahoe, Nevada, Osa Matthews, Palm Springs, California and Cal Golden, Hot Springs, Arkansas combine calling talents for the Grande Finale.

A highlight occurred when Bob "The Legend" Van Antwerp (urged on by Osa and Cal) decided to tackle Progressive Squares. Familiar to dancers of yesteryear, it was probably a first for most — they loved it. What sheer delight to watch the floor meld as couples executed the commands that passed them thru to other squares with right and left thrus, bend the lines, etc., etc., onward and across — then, when least expected, like magic, there they were — *at home* — doing a whooping allemande left with original corners thought to be lost forever! Great interaction, great fun and great memories!

The program closed with Osa and Bob joining Cal in his record breaking rendition of God Bless America. Although the Alumni was sparse, all agreed there was something in the air making this a special night of good fellowship that certainly captured the essence of the First National.

Among dancers in the Palm Springs Pavilion were the Long Beach Whirlaways and the Buttons and Bows of Anaheim. They chartered buses to attend the "once in a lifetime" special hosted by the Circle O's.



LADIES ON THE SQUARE

CABLE-STITCH KNITTED CAPE

by Barbara Lane, Estes Park, Colorado



Barbara Lane is an avid knitter and creator of patterns. Seldom is she seen without her knitting in tow, and seldom does she make the same pattern twice – at least for herself. Her creations are a joy to behold and comfortable to wear. We persuaded her to share one of her original patterns with the readers of SQUARE DANCING Magazine and we thank her.

THIS ELBOW-LENGTH CAPE is fairly warm. The pattern uses a variety of different cables and I suggest putting markers on your needles rather than counting each time. Here are the instructions in more detail than you might normally expect to find and I hope they will help you and you will enjoy wearing the cape.

Materials

- 4 4-oz. skeins knitting worsted weight yarn
- No. 10 circular needle
- No. 6 circular needle
- (Cable needle or double-pointed needle)

Directions

With No. 6 needle, cast on 73 sts.

Row 1 - Slip first st as to purl, purl across.

Row 2 - (right side) Sl 1 st as to p, p 1, k 1, p 1, k 1 (front border), continue across in seed st, end k 1, p 1, k 1, p 1, k 1 (border).

Row 3 - Repeat Row 2.

Row 4 - Repeat Row 2.

Row 5 - Repeat Row 2.

Row 6 - Repeat Row 2.

Row 7 - Repeat Row 2.

Row 8 - Work front border in seed st as before (5 sts), p 2, *k 4, p 1, repeat from *, ending last 11 sts with k 4, p 2, border (5 sts).

Row 9 - In front border, sl 1 as to p, p 1, k 1, yarn over, k 2 tog (buttonhole), k 2, *p 4, k 1, repeat from *, ending p 4, k 2, border.

Row 10 - Border (as Row 2), p 2, *(skip the next st, k the next st, but do not take off left hand

needle, k the skipped st and take both off left hand needle, skip the next st, going behind it, k the next st in normal way, k the skipped st and slip both off left hand needle) (twist out), p 1, repeat from *, ending last 7 sts with p 2, and border (5 sts).

Row 11 - Change to #10 needle and work border, k 2, * p 4, (with right hand needle, pick up right side of st in row below next st, k that picked up st, then k next st as normal) (right increase), repeat from *, 10 times more, ending p 4, k 2, border (84 sts).

Row 12 - Border, p 2, * k 4, p 2, repeat from * across, ending border (5 sts).

Row 13 - Border, k 2, * p 4, k 2, repeat from * across, ending border (5 sts).

Row 14 - Border, p 2, * (skip the next st, and going behind it, k the next st in the normal way, k the skipped st, and slip both off left hand needle, skip the next st, k the next st, leave on needle, and k the skipped st, take both off left hand needle) (twist in), p 2, repeat from * across, ending border (5 sts).

Row 15 - Border, k 2, * p 4, k 2, (with right hand needle, pick up left side of st in 2nd row below st just knitted, sl the picked up st to left hand needle by inserting left hand needle between last 2 sts on right hand needle, and then into last st and slip off right hand needle, then k the picked up st as usual) (left increase), repeat from *, 10 times more, ending p 4, k 2, border (95 sts).

Row 16 - Border, p 2, * twist out on 4 sts, (see Row 10), p 3, repeat from *, ending twist out on 4 sts, p 2, border.

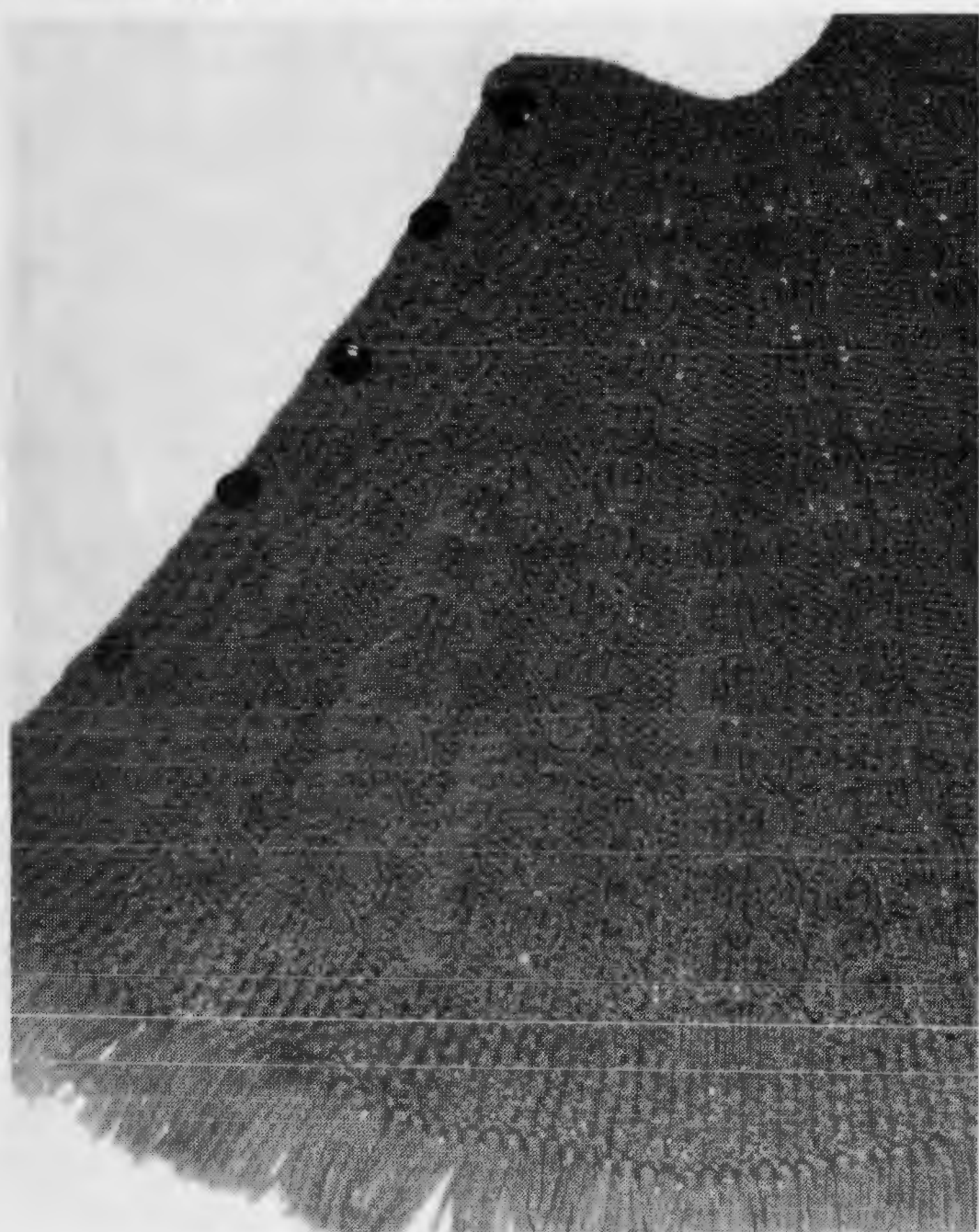
Row 17 - Border, k 2, * p 4, k 3, repeat from *, ending p 4, k 2, border.

Row 18 - Border, p 2, * k 4, p 3, repeat from *, ending k 4, p 2, border.

Row 19 - Border, k 2, * p 4, right increase in next st, (see Row 11), k 2, repeat from *, ending p 4, k 2, border (106 sts).

Row 20 - Border, p 2, * twist in on 4 sts, (see Row 14), p 4, repeat from *, ending twist in on 4 sts, p 2, border.

- Row 21** - Border, k 2, * p 4, k 4, repeat from *, ending p 4, k 2, border.
- Row 22** - Border, p 2, * twist out on 4 sts, p 4, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 23** - Border, k 2, * p 4, k 4, left increase (see Row 15), repeat from *, ending p 4, k 2, border (117 sts).
- Row 24** - Border, p 2, * k 4, p 5, repeat from *, ending k 4, p 2, border.
- Row 25** - Sl 1 as to p, p 1, k 1, yarn over, k 2 tog, (buttonhole), k 2, * p 4, k 5, repeat from *, ending p 4, k 2, border.
- Row 26** - Border, p 2, * twist in on 4 sts, p 5, repeat from *, ending twist in on 4 sts, p 2, border.
- Row 27** - Border, k 2, * p 4, right increase, k 4, repeat from *, ending p 4, k 2, border (128 sts).
- Row 28** - Border, p 2, * twist out on 4 sts, p 6, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 29** - Border, k 2, * p 4, k 6, repeat from *, ending p 4, k 2, border.
- Row 30** - Border, p 2, * k 4, p 6, repeat from *, ending k 4, p 2, border.
- Row 31** - Border, k 2, * p 4, k 6, left increase, repeat from *, ending p 4, k 2, border (139 sts).
- Row 32** - Border, p 2, * twist in on 4 sts, p 7, repeat from *, ending twist in on 4 sts, p 2, border.
- Row 33** - Border, k 2, * p 4, k 7, repeat from *, ending p 4, k 2, border.



- Row 34** - Border, p 2, * twist out on 4 sts, p 7, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 35** - Border, k 2, * p 4, right increase, k 7, repeat from *, ending p 4, k 2, border (150 sts).
- Row 36** - Border, p 2, * k 4, p 8, repeat from *, ending k 4, p 2, border.
- Row 37** - Border, k 2, * p 4, k 8, repeat from *, ending p 4, k 2, border.
- Row 38** - Border, p 2, * twist in on 4 sts, p 8, repeat from *, ending twist in on 4 sts, p 2, border.
- Row 39** - Border, k 2, * p 4, right increase, k 7, left increase, repeat from *, ending p 4, k 2, border (172 sts).
- Row 40** - Border, p 2, * twist out on 4 sts, p 10, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 41** - Sl 1 as to p, p 1, k 1, yarn over, k 2 tog (buttonhole), k 2 * p 4, k 10, repeat from *, ending p 4, k 2, border.
- Row 42** - Border, p 2, * k 4, p 10, repeat from *, ending k 4, p 2, border.
- Row 43** - Border, k 2, * p 4, right increase, p 8, k 1, left increase, repeat from *, ending p 4, k 2, border (194 sts).
- Row 44** - Border, p 2, * twist in on 4 sts, p 2, k 8, p 2, repeat from *, ending twist in on 4 sts, p 2, border.
- Row 45** - Border, k 2, * p 4, k 2, p 8, k 2, repeat from *, ending p 4, k 2, border.
- Row 46** - Border, p 2, * twist out on 4 sts, p 2, (sl 2 to dpn, hold in back, k 2, k 2 from dpn, sl 2 to dpn, hold in front, k 2, k 2 from dpn) (reverse cable rib), p 2, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 47** - Border, k 2, * p 4, right increase, k 1, p 8, k 2, left increase, repeat from *, ending p 4, k 2, border (216 sts).
- Row 48** - Border, p 2, * k 4, p 3, k 8, p 3, repeat from *, ending k 4, p 2, border.
- Row 49** - Border, k 2, * p 4, k 3, p 8, k 3, repeat from *, ending p 4, k 2, border.
- Row 50** - Border, p 2, * twist in on 4 sts, p 3, k 8, p 3, repeat from *, ending twist in on 4 sts, p 2, border.
- Row 51** - Border, k 2, * p 4, right increase, k 2, p 8, k 3, left increase, repeat from *, ending p 4, k 2, border (238 sts).
- Row 52** - Border, p 2, * twist out on 4 sts, p 4, reverse cable rib on 8 sts (see Row 46), p 4, repeat from *, ending twist out on 4 sts, p 2, border.
- Row 53** - Border, k 2, * p 4, k 4, p 8, k 4, repeat from *, ending p 4, k 2, border.
- Row 54** - Border, p 2 * k 4, p 4, k 8, p 4, repeat from *, ending k 4, p 2, border.
- Row 55** - Border, k 2, * p 4, right increase, k 3, p 8, k 4, left increase, repeat from * ending p 4, k

2, border (260 sts).

Row 56 - Border, p 2, * twist in on 4 sts, p 5, k 8, p 5, repeat from *, ending twist in on 4 sts, p 2, border.

Row 57 - Sl 1 as to p, p 1, k 1, yarn over, k 2 tog, (buttonhole), k 2, * p 4, k 5, p 8, k 5, repeat from * ending p 4, k 2, border.

Row 58 - Border, p 2, * twist out on 4 sts, p 5, reverse cable rib on 8 sts, p 5, repeat from *, ending twist out on 4 sts, p 2, border.

Row 59 - Border, k 2, * p 4, right increase, k 4, p 8, k 5, left increase, repeat from *, ending p 4, k 2, border (282 sts).

Row 60 - Border, p 2, * k 4, p 6, k 8, p 6, repeat from *, ending k 4, p 2, border.

Row 61 - Border, k 2, * p 4, k 6, p 8, k 6, repeat from *, ending p 4, k 2, border.

Row 62 - Border, p 2, * twist in on 4 sts, p 6, k 8, p 6, repeat from *, ending twist in on 4 sts, p 2, border.

Row 63 - Border, k 2, * p 4, right increase, k 5, p 8, k 6, left increase, repeat from *, ending p 4, k 2, border (304 sts).

Row 64 - Border, p 2 * twist out on 4 sts, p 7, reverse cable rib on 8 sts, p 7, repeat from *, ending twist out on 4 sts, p 2, border.

Row 65 - Border, k 2, * p 4, k 7, p 8, k 7, repeat from *, ending p 4, k 2, border.

Row 66 - Border, p 2, * k 4, p 7, k 8, p 7, repeat from *, ending k 4, p 2, border.

Row 67 - Border, k 2, * p 4, right increase, p 4, k 2, p 8, k 2, p 4, k 1, left increase, repeat from *, ending p 4, k 2, border (326 sts).

Row 68 - Border, p 2, * twist in on 4 sts, p 2, k 4, p 2, k 8, p 2, k 4, p 2, repeat from *, ending twist in on 4 sts, p 2, border.

Row 69 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 70 - Border, p 2, * twist out on 4 sts, p 2 (sl 2 to dpn, hold in front, k 2, k 2 from dpn) (front cable), p 2, reverse cable rib on 8 sts, p 2, (sl 2 to dpn, hold in back, k 2, k 2 from dpn) (back cable), p 2, repeat from *, ending twist out on 4 sts, p 2, border.

Row 71 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 72 - Border, p 2, * k 4, p 2, k 4, p 2, k 8, p 2, k 4, p 2, repeat from *, ending k 4, p 2, border.

Row 73 - Sl 1 as to p, p 1, k 1, yarn over, k 2 tog, (buttonhole), k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 74 - Border, p 2, * twist in on 4 sts, p 2, front cable on 4 sts (see Row 70), p 2, k 8, p 2, back cable on 4 sts, (see Row 70), p 2, repeat from *, ending twist in on 4 sts, p 2, border.

Row 75 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 76 - Border, p 2, * twist out on 4 sts, p 2, k 4, p 2, reverse cable on 8 sts, p 2, k 4, p 2, repeat from *, ending twist out on 4 sts, p 2, border.

Row 77 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 78 - Border, p 2, * k 4, p 2, front cable on 4 sts, p 2, k 8, p 2, back cable on 4 sts, p 2, repeat from *, ending k 4, p 2, border.

Row 79 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 80 - Border, p 2, * twist in on 4 sts, p 2, k 4, p 2, k 8, p 2, k 4, p 2, repeat from *, ending twist in on 4 sts, p 2, border.

Row 81 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 82 - Border, p 2, * twist out on 4 sts, p 2, front cable on 4 sts, p 2, reverse cable rib on 8 sts, p 2, back cable on 4 sts, p 2, repeat from *, ending twist out on 4 sts, p 2, border.

Row 83 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 84 - Border, p 2, * k 4, p 2, k 4, p 2, k 8, p 2, k 4, p 2, repeat from *, ending k 4, p 2, border.

Row 85 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 86 - Border, p 2, * twist in on 4 sts, p 2, front cable on 4 sts, p 2, k 8, p 2, back cable on 4 sts, p 2, repeat from *, ending twist in on 4 sts, p 2, border.

Row 87 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 88 - Border, p 2, * twist out on 4 sts, p 2, k 4, p 2, reverse cable rib on 8 sts, p 2, k 4, p 2, repeat from *, ending twist out on 4 sts, p 2, border.

Row 89 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 90 - Border, p 2, * k 4, p 2, front cable on 4 sts, p 2, k 8, p 2, back cable on 4 sts, p 2, repeat from *, ending k 4, p 2, border.

Row 91 - Border, k 2, * p 4, k 2, p 4, k 2, p 8, k 2, p 4, k 2, repeat from *, ending p 4, k 2, border.

Row 92 - Border, p 2, * twist in on 4 sts, p 2, k 4, p 2, k 8, p 2, k 4, p 2, repeat from *, but on 5th repeat, increase 1 st in center of reverse cable pattern (right increase), then continue on with repeat and repeat from * 5 times more, ending twist in on 4 sts, p 2, border.

Row 93 - Border, * p 1, k 1, repeat from *, including border, end k 1.

Row 94 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 95 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 96 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 97 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 98 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 99 - Border, * p 1, k 1, repeat from *, ending k 1.

Row 100 - Border, * p 1, k 1, repeat from *, ending k 1.

Bind off in seed stitch (p 1, k 1). Fringe by knotting two 6" strands in each bind off stitch. Sew on buttons.

PUBLIC POP PINION POLL

This is the fourth in a series of studies made on responses to last year's Legacy Questionnaire. From the 5,481 returns here is more public opinion.

I feel, even after five years of dancing, roughness and handling should be emphasized more. Too many rough dancers . . .

IN CASE anybody thought that the subject of styling was one of concern to callers only, forget it. The person who has been yanked, grabbed, pulled, spun, hugged, squeezed, etc., takes it for just so long, then a sense of self-preservation takes over. The result: The dancer quits, gets out, exits the activity for good.

Because a poll such as the one taken this last year by Legacy is responded to largely by those who are still dancing, we are not getting an input from those who have dropped out and, consequently, have no idea just how many of these people would still be dancing if

roughness and lack of styling had not presented a problem. Once again, we go to the results of the recent poll, that portion of the responses where each individual had an opportunity to express personal opinions.

This month, out of the more than 5,000 responses, we have separated a few of the comments having to do with the need for styling.

We should mention here that nowhere in the comments did we find the statement: "One of the things we enjoy about today's square dancing is its smoothness, courtesy, gentleness and correct timing." The very absence of such comments, which we feel would have shown up had they been recognized, points up the seriousness of these concerns. Here are a few of the comments:

■ Showing concern for *the way we dance* — quite a few responses emphasized the importance of indoctrinating the *new dancer* in the beginner classes.

There should be more emphasis put on styling when learning the basics . . . The styling and smoothness of square dancing has been shot to hell by all of the kicking, extra turn-unders and weaving the ring incorrectly. The caller should emphasize the correct way in class . . . Not enough time is allowed for classes. Styling is not taught in class; it gets lost in the rush. This shows up at dances in the rough dancing and lack of courtesy.

■ Okay, so we recognize that some classes, for one reason or another, may overlook the importance of styling due largely, perhaps, to the great amount of material that needs to be taught sometimes in fewer than the 41 weeks prescribed by Callerlab to cover Mainstream. As a result, while the prescribed number of basics are taught, the how-to-do is sometimes omitted. However, let's just say that a great number of today's caller/teachers *are* teaching correct styling right along with the basic instruction. What happens then when these new dancers, properly indoctrinated, go out into the world of dancing as it is today?

Most dancers in our area, myself included, need lessons in styling . . . I feel, even after five years of dancing, the roughness and handling should be emphasized more. Too many rough dancers . . . Square dancing has been the single most important social activity in my life. We love moving to the music. When you live where clubs are small and few, it is impossible to have great progress in the level of dancing, but we could live with that if the quality of dancing was good . . . I would love to see more emphasis on smooth dancing rather than coming out with so many new figures . . . We feel the older dancer is the foundation and stabilizer in square dancing. However, dancing (in this state) has become so rough that one past 50 cannot compete. Several we know have dropped out due to arm twists, back sprains, etc. Callers should emphasize proper movements. Workshops seem geared to quantity not quality . . . I like relaxed and smooth dancing. There are too many new movements that do not flow smoothly . . . When can we quit learning with constant "stop's and go's" —no rhythm —and just dance? What a treat it would be to go to a dance with no workshop tip.

Remember, these are the voices of dancers, often not heard or at least not listened to. Perhaps we should define the concerns—just what is it that these dancers feel make up rough dancing?

We have too many dancers twirling, clapping hands, bumping butts, etc., when dancing. We certainly enjoy fun but feel there is just too much of this . . . Another complaint—couples bumping their "rears" as they move around the circle and also the high, wild kicking. Neither of these practices makes for graceful or rhythmic dancing . . . Omitting the "butt bumping" on grand right and left (it ruins the rhythm many times for other dancers) . . . There is too much roughness, hollering, bumping, stamping—almost anything but dancing . . . In this area, finesse has gone by the wayside. These are the roughest dancers in the world. All the jerking, bouncing and rapid swings leave me exhausted all the time. When I meet a gentle man, it's such a pleasure . . . I believe a greater emphasis with adequate indoctrination should be placed on styling and smooth dancing. The introduction "by example" of "bumps" during such movements as weave the ring and twirls and swings in place of the do sa do, I believe are detrimental to square dancing. Such extras throw the timing off and interfere with the other dancers in the square. Let's stress good style, smooth dancing and good manners and etiquette and we'll have good dancing.

Where does the responsibility for dance improvement come from and how is it to be accomplished? First of all, we need to understand that callers, especially those who are following the guidelines set out by Callerlab, are attempting to start new dancers out on the right track. This then is their responsibility. What happens when the new dancers get out among their veteran counterparts? If the dancing of the experienced dancer is rough, how is this to be changed? Perhaps when those who come to class to help out are re-indoctrinated into smooth dancing—this will be the beginning. Perhaps in workshops, either in a single tip in a club dance or in an entire evening of workshop dancing, callers will have the opportunity to stress the correct way to do movements, the right timing and the styling that accompanies the Callerlab definitions. Certainly if we interpret the responses to the Legacy poll correctly, the task of teaching styling should not be on the shoulders of the dancers. Where then?

The caller should be the one to stress styling and etiquette . . . Dancers need to be *taught* to let the caller instruct . . . Styling is not stressed enough by the callers. Either they don't know or don't care . . . I miss the callers teaching styling.

■ What is it the dancers would like the callers to do?

The callers should call the dance at a pace so that you do not have to run through the figures. You should be able to feel the dance and the rhythm to really enjoy dancing . . . Perhaps the most essential need is for the callers to place more stress on styling and less on how fast they can call . . . Please try and instill in the minds of some men that the ladies are not trucks and their arms steering wheels.

■ One thing that should be understood is that not all clubs throughout the world of square dancing are single caller clubs. In the instances where one caller calls for the same group twice a month or once each week, there is a certain amount of continuity that can be established. The caller can determine where needs exist and can, over a period of time, exert certain influence on the styling. At other times, when a different caller is hired by the club for each dance, there is not this continuity, under normal circumstances. A system may be set up to pass along to each caller what Quarterly Selections have been used and information of that nature but when it comes to styling, setting up an improvement program becomes an improbable task. Establishing guidelines for correct and smooth dancing are much easier today than they were 10 years ago before a majority of callers agreed on the definition, styling and timing of each basic. Today, the caller has a *point of reference*, something to go by so that the dancers he works with can learn to dance the same as dancers in any other area. Still problems seem to exist.

More emphasis should be put on exactly how to do the figures . . . Emphasis should be on gentleness, not jerky movements. Styling should be emphasized from the first lesson right on through the last and even into the club dances. The caller should call the dance at a pace so that we do not have to run through the figures.

■ For the most part it seems that the dancers would welcome an opportunity to learn to dance well. Most of them seem to recognize that in any activity, *absorbing* the basics is one thing; doing them correctly and comfortably is another. Polishing the method of doing a sport, whether it be tennis, golf, bowling—or square dancing should be the name of the game. Of course, not all dancers feel the same way. For example:

Stop emphasizing styling. I *like* the extra twirls, kicks, etc. Sedate dancing sometimes seems like sedated dancing.

■ And if anyone tends to pin the blame on the young dancers—check this:

My 12 year old quit square dancing because of the roughness of the adults!

□ □ □

Film

The ingredients begin to come together for an indoctrination series of short films or video tapes.

IT'S INTERESTING to note that a great number of those responding to our request for input on a series of short films or video tapes suggest following the pattern set out by SQUARE DANCING Magazine's Indoctrination Handbook (published 1980 by The Sets in Order American Square Dance Society—35¢ per copy). Described are the ancestors of contemporary square dancing. It has been suggested as a means of indoctrinating newcomers, that they might become more permanently involved if they were made familiar with the roots from which today's square dancing has grown, and a filmed series could be a most effective method.

The concept upon which this is being developed is that a series of films or video tapes could be made which, when shown during the period of 41 weeks as the new dancers go through their lessons, will furnish visual indoctrination of the history and background along with some of the do's and don'ts of square dancing, the all-important styling associated with smooth dancing and other key information that will support the teachings of the caller/instructor.

As A Teaching Aid

Five or six well-balanced episodes developed as a documentary with an instructional format will not only make the teacher's job less difficult but will increase the dancer's absorption and retention. As a result, the new dancers will become more enamored with their new hobby and stand a better chance, as informed individuals, of remaining with square dancing long after class sessions are over.

Based on the 68-basic Mainstream program and using Callerlab's suggested order of teach-

ing, the segments are timed to be shown at the approximate point reached by a group each seven weeks or so. With that in mind and taking into consideration the many suggestions that have come in from dancers and callers, here is a tentative outline of how the scripts might be arranged.

Please remember, this is simply an outline *in the process of being worked out.*

EPISODE ONE

Situation: Show the evening that class enrollment is closed. Frequently this is the third session. Dancers will have been taught bend the line, basic number 22, on the list.

Script Ideas: Over a high shot of a square of dancers moving smoothly through some of the choreography learned to this point, the voice-over welcomes the "newcomers" and tells them a little of what they have to look forward to.

Demonstrate some of the simple fundamental basics, swing, do sa do, promenade, etc., with the models wearing the simplest of acceptable square dance costumes (skirt, blouse and low-heeled shoes for the ladies, long-sleeve shirts, slacks and comfortable shoes for the men).

Who is the caller and what is the caller's job? Explain the use of the public address system and how the basic movements are the caller's "tools." Tell how the caller depends upon the dancers, knowing where each movement starts and where it stops (give simple examples).

Some of the important do's and don'ts

can be role-played to show the importance of listening to the caller (i.e., Don't be a traffic cop telling the others what to do. Be on time for classes. Be considerate when it comes to using a deodorant, mouthwash, etc.)

Possibly at the end, "Don't be afraid to applaud if you enjoyed yourself, if you enjoyed those in the square with you and if you enjoyed the caller."

EPISODE TWO

Situation: This will be produced to show following the 10th lesson. At this point, basic 31, allemande thar, will have been taught so examples of dancing in movements up to this point will be used.

Script Ideas: Take some of the basics that have been used and illustrate the correct method of dancing them.

History: With voice-over as in the case of the previous segment, show a contemporary group of dancers doing the grand square. Then overlap to a costumed square (circa 1776) doing a grand square as a part of the Lancers. Explain that much of what we do today is based on the tradition of American dancing over the past 200+ years.

Costume: Essentially the same as the first evening with men sporting perhaps more color in their shirts and the women in their full skirts and blouses.

A comparative view of stop-and-go dancing versus smooth, non-jerky dancing that blends from one movement into the next—still using those basics normally taught during the first 10 weeks of beginners, class.

Talk briefly about sharing the responsibilities as being a good part of the fun with a little role-playing at this point.

EPISODE THREE

Situation: Designed to be shown after 17 lessons with basic 41, double pass thru, possibly being the most recent movement given to the class.

Script Ideas: Start out with some location shots covering several traditional forms of square dancing, a Kentucky running set showing the mountain dances and a glimpse, perhaps, of the play parties with a

shot of a kitchen junket and a contra. Then blend in some contemporary dance forms (using as illustrations only those movements covered to this point in class).

Smooth dancing: Cover some of the fundamentals—the swing, the arm turn, etc., that move around a central pivot point. Then illustrate some smooth patterns where arm turns are used (do paso, swing thru, Alamo style, etc.) dwelling on the "positive" and steering away from the wrong way.

Costume: Begin to use a few square dance costumes, full skirts with petticoats, but not overly elaborate. Some comments may be in order on what makes up a presentable square dance costume.

EPISODE FOUR

Situation: Planned for the 24th session in the new dancer class. If they're on schedule, they will have covered basic 48, ferris wheel, by this meeting and any movements covered could be used with an emphasis on correct styling and timing.

Script Ideas: Square dancing is more than just a term that describes dancing in squares. Illustrate with a simple mixer then perhaps, in the costumes of the past, some early rounds, (the Varsouvianna, Blackhawk Waltz, even the Minuet and maybe one or two of the early polkas). Explain the part that couple dancing has played in traditional American dancing, then segway to a well-costumed group of today's dancers with short sequences of some easy square dancers' rounds. Remember, this is an indoctrination film and it will attempt to show the activity in its best light with a taste of what will make the viewers say, "Hey, that looks like fun. I'd like to try it!"

Do about a minute of presenting the first of three parts on the formations of square dancing that will be encountered during Mainstream. Avoid getting too technical. Remember this film is not designed to train callers and teachers, but to enlighten the dancers so that as they visualize the basic formations, they will gain a better understanding of what it is they're doing within the framework of the square. Possibly, some animation here.

EPISODE FIVE

Situation: This is designed for the 31st class session. The dancers will have been going to class for more than half a year and be involved in Mainstream, basic 52, sweep a quarter, will have been taught.

Script Ideas: Manners and Philosophy: If it hasn't been worked into an earlier segment, the part played by Lloyd Shaw and some of his quotes regarding the importance of dance and "why we dance" should certainly be brought in before the dancers finish their lessons. We should consider when doing this series, that this may be the only opportunity for properly indoctrinating the new dancers in the directions we hope they will travel. Once graduated, dancers, quite frequently, close the book on changing their ways of thinking and dancing, but with the great enthusiasm and positive attitude usually displayed at this point they should be in a most receptive state.

Formations: Continue with additional formations started in Episode Four, sticking to those within the Mainstream program.

For a sense of tradition, touch on contras. Show how facing lines of four, when squares are joined up and down the hall, actually appear to be quite similar to contras. Perhaps a little demonstration of contras as they are being done in the New England area would not only be of historical value but would whet the appetite for this additional phase of American square dancing.

Start touching on "things to come:" As the dancers are about to leave their classroom, they'll be more and more interested in what square dancing offers elsewhere. Perhaps films from festivals, National Conventions and even square dancing overseas with shots of Japanese square dancers and

callers and glimpses of square dancing in Sweden, Germany, Great Britain, etc., will add an extra dimension to the series.

EPISODE SIX

Situation: This might be shown three nights before graduation on the occasion of the 38th Mainstream lesson. Scoot back, basic 65, will now be a part of their repertoire.

Script Ideas: If this is last in the series, then it's a good time to review some of those points with a "remember when you first did the grand square and how different all of this seemed?" Rerun some of the dancing segments so that not only will the changing patterns of choreography but the costumes and other elements will have full impact. Pick any of the remaining segments of traditional dancing that have not been used to this point and emphasize how we today *are still a part of the American traditional dance*.

What lies ahead? Talk of attitudes, about dancing to other callers and with other dancers and explain the purpose of the club with perhaps one entire segment on club operation. Use role-playing to make it hit more closely to home.

☆☆☆

This is just a start. Undoubtedly some of the segments should be moved from one episode to another. Some elements should be dropped and some should be enlarged because of their importance in the program. All of this must be done on a first-rate basis so that the lasting impressions are of the joy of dancing and not simply the quality of the film.

A sense of lightness and humor should predominate throughout the series and the feeling of the dancers should be, "I'd like to see all that again." More later.

1984 CALLER SCHOLARSHIPS ANNOUNCED

The Sets In Order American Square Dance Society has granted scholarship awards to individuals who have expressed a desire to attend a caller's school this year. Our congratulations to the following recipients: Bill Ponton, Reno, Nevada; Troy Bright, Europa, Mississippi; Virgil Foster, Mt. Vernon, Oregon; Catherine Sadler, Charleston, South Carolina; Michael Shay, Elko, Nevada.

□ □ □

S/D HOUSEBOAT STYLE



Square dancers wave from the upper "dancing" deck of the Elsie Marie. Elsie and Pete Pereira, owners, photographer and builder of the boat, are shown in the inset.

"Come on over to the house for a Square Dance" has a special meaning for these Californians.

YOU'RE AN ENTHUSIASTIC square dancer! You thoroughly enjoy the people with whom you dance. Club nights don't seem to be quite enough for you and you decide you'd like to have a house party with your square dance friends where you can combine the social and the recreational aspects. What a great idea!

But ideas are meant to be built upon, and that's exactly what Pete and Elsie Pereira of Pacifica, California, did some five years ago. "Let's not just have a house party," they said. "Let's have a *houseboat* party." A superb idea; just one small problem. The Pereiras didn't have a houseboat.

But that is just the beginning of the story.

Pete decided to build a houseboat. He had the perfect building location — his company's construction yard. Eight months later, Pete completed a 54' long by 21' wide houseboat, with a 20' x 50' upper deck which would easily accommodate three squares. The next chapter unveiled when the boat was towed (carefully, to say the least) 130 miles to put it into the water at Lake Don Pedro.

Ready to Dance

The first dance, comprised of members of two clubs — the 2'x4's and the Gingham Squares — was held in 1980. It has been an annual or semi-annual event ever since with Dale and Phyllis Houck and George and Anne



Good weather, a good dance deck (floor to you landlubbers) and the calling of Dale Houck and George Drier. What more could one possibly wish for?

Drier, callers for the two groups, doing the honors on board.

A typical weekend on the Elsie Marie (christened for Pete's wife) starts on a Friday evening when Pete and Elsie, with a few volunteers, move the boat from its mooring to the bank near the launching ramp. The square dancers arrive Saturday morning, replete with sleeping bags, coolers, food, etc. The Elsie Marie furnishes mattresses, which are stored in a large aluminum box made especially for them by Dale Houck. At 1:00 o'clock the boat pulls away from the Fleming Meadows Marina and heads up river 16 miles to Moccassin Point Marina. The boat cruises for awhile and then, running on one engine idling, (it is powered by two V/8's) swimmers enjoy the water using ropes from the boat's side.

Arriving at their destination around 5:00 o'clock, a barbeque is started on board with each couple cooking his own steak. After dinner, the boat ties up at the dock, hooks up to shore power and the dance begins — a glorious evening under the stars. Much later the mattresses are spread, wall to wall, over the dancing area and a few hours of sleep follow.

Sunday morning another seven miles of the river is navigated before turning around and heading back to Fleming Meadows Marina. The order of the day includes water fights; even an elaborate hairdo is no protection.

Pete and Elsie have been square dancing for 25 years and have been members of the Gingham Squares for the past 12 years. Their love of the activity and for their friends, come together aboard the Elsie Marie.

A side view of the houseboat gives an idea of its proportions and grace. There are four double beds inside but dancers prefer sleeping bags on the upper deck under the moonlight and the stars.



Look what LOVE Can Do

Building a Cotton Bowl Float

SEVEN YEARS AGO, Nortex (North Texas Square and Round Dance Association) was asked to participate in the Cotton Bowl Parade, i.e., to enter a float. "It was only because of the vision and love from a small group of dancers that a float was built," reports John and Mary Ann Smith, current presidents of Nortex. "Clubs were asked to donate \$10.00 or more, if they wished to, and somehow the float was created."

For the next three years, the Association had no money budgeted for this function, but each year, somehow, a float was created and entered in the Cotton Bowl Parade. All the materials and labor were love offerings. Those who built the float got to ride on it. The president of the North Texas Callers Association was asked to call on the float each year and the



Young
"southerners"
do the
dancing.

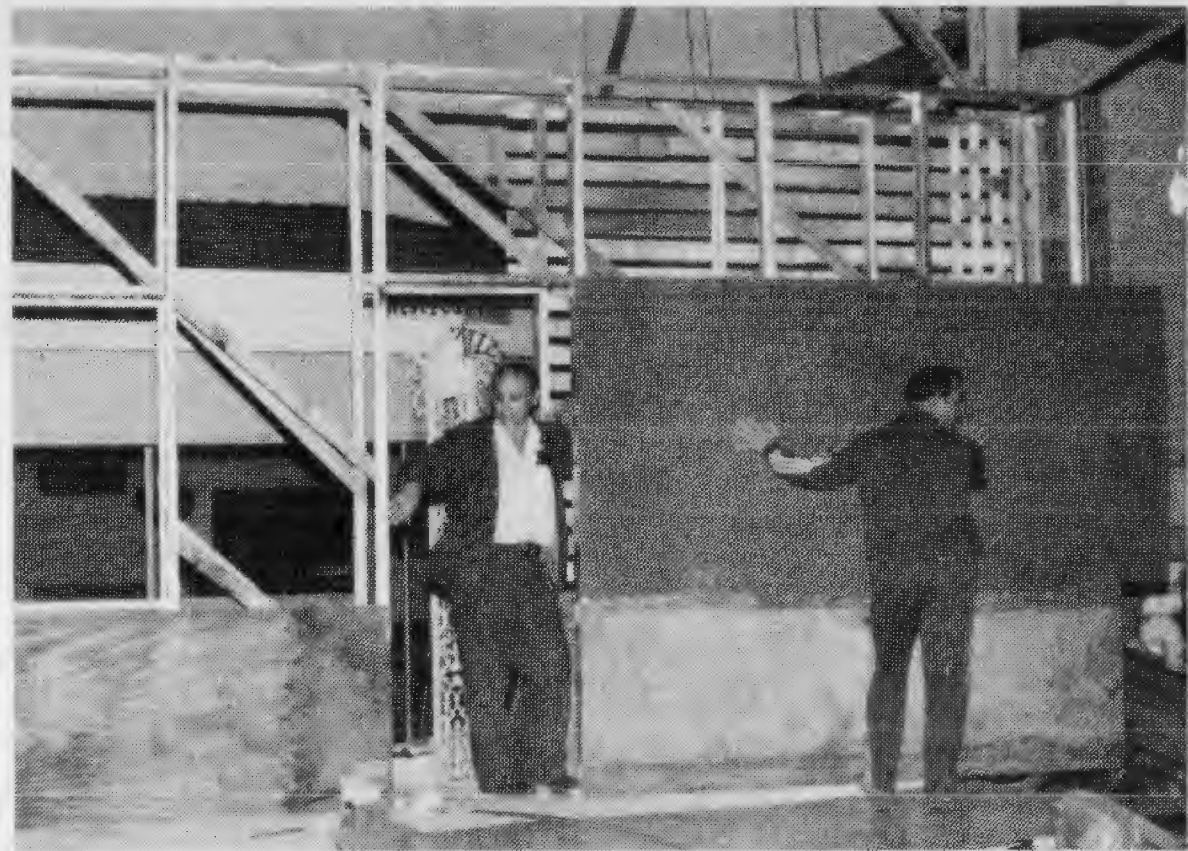
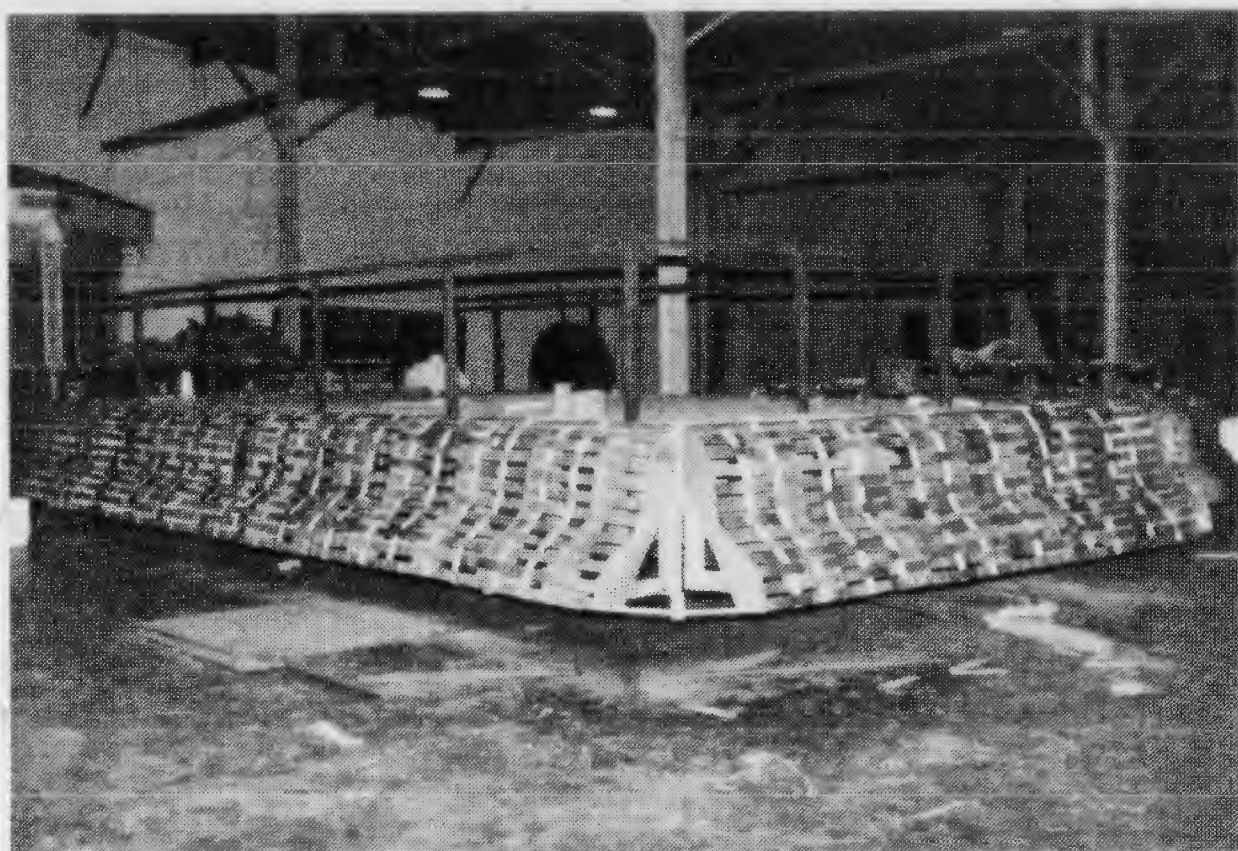
president of the Texas Federation also was asked to be on the float.

Now \$3,000 is allocated to the float each year by Nortex. But when you consider that many professional float builders spend \$20,000 or more on a float, this is a minuscule amount of money. Dancers still contribute labor and materials. And there are problems. "Sometimes," according to the Smiths, "a float is finished just seconds before the judges walk up to evaluate it."

This year, the weather was so cold that the water froze in the building at Fair Park, Dallas, where the float was built. Even birds, roosting in the rafters, froze and fell to the floor. And yet with stiff fingers and under unbearably cold conditions, the dancers stuck to the job and produced a float which was

Display begins to take shape as workers (left) complete the walls and (right) final touches of the "porch".





The base for the float is assembled (left). Then (right) volunteers start construction on the superstructure.

awarded the "Most Photogenic Float" for the parade!

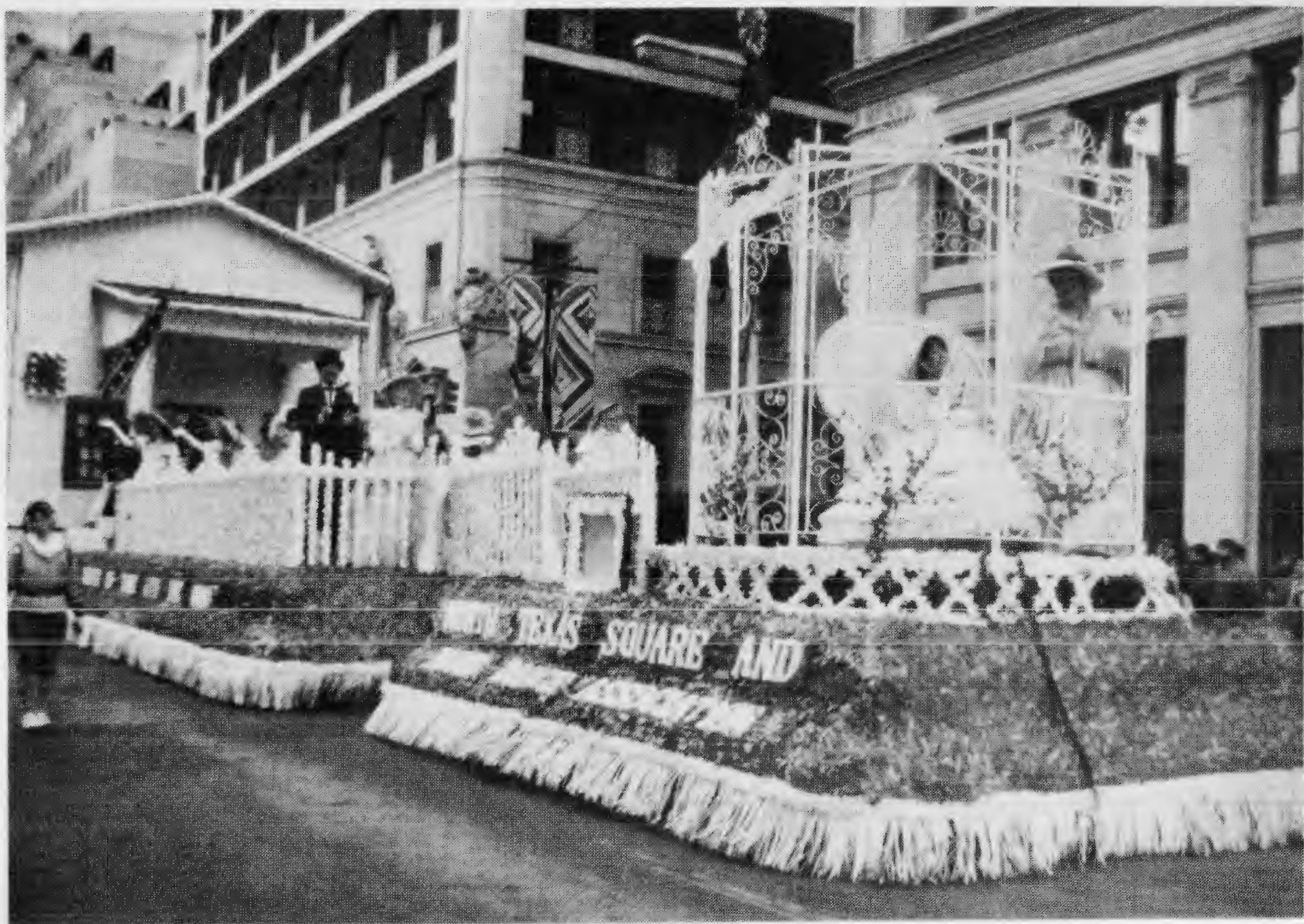
John and Mary Ann Smith say, "We know it is all worthwhile because we have heard from square dancers and callers all over the United States who saw the float. We know we reach millions of viewers for square dancing and we are proud we can do this by ourselves."

While not directly related to the Cotton Bowl Parade, Mary Ann Smith came up with an idea for local square dance clubs to collect aluminum cans at the time they were selling

tickets for the annual Nortex Round-Up. (The monies remaining from this dance help Nortex with their operating expenses.) Association officers, clubs and dancers picked up the challenge and contests as to who could collect the most cans helped swell the fund. \$3,000 was accounted for from the sale of the aluminum cans — an interesting figure as it was the exact amount allotted for the float.

Nortex feels the monies and time spent on the Cotton Bowl Float are just a little "giving back" to help a wonderful pastime.

Everyone in place and ready to go. The caller in top hat and tails starts things off with the dancers as the completed float rolls down the boulevard.





SINGING CALLS

JUANITA JONES — Bogan 1347

Key: G Tempo: 130 Range: HB
Caller: Tony Sikes LD

Synopsis: (Intro) Join hands circle left — left allemande — do sa do — men star left — turn partner by right — left allemande — swing own — promenade (Break & end) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — slide thru — right and left thru — ladies lead Dixie style — boys cross fold — swing corner — promenade.

Comment: A tune that should be familiar to most dancers and callers. A down-Mexico-way feeling and sound on this release. Both the figure and calling are above average.

Rating: ☆☆☆☆

MORNING GLORY DO — Blue Star 2220

Key: A Tempo: 132 Range: HC Sharp
Caller: Nate Bliss LA

Synopsis: (Break) Grand spin (Figure) Heads

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

square thru four hands — to corner touch one quarter — scoot back — scoot back again — curlique — boys run — wheel and deal — swing thru — right and left grand — swing — promenade.

Comment: A dance with a lot of figure movement and rapidly timed. The melody is not difficult though the key range seems to be a little high in places for the caller. The dancers had mixed emotions on this record. Rating: ☆☆☆

REVIEWER'S COMMENTS

Workshop Releases selected may not always be considered by dancers or callers as the best for the month, but usually can be depended upon to be good and have dancer appeal. We try to include releases from all recording companies and participating callers. Thirty-six records were reviewed this month.

SONG SUNG BLUE — Fine Tune 197

Key: C Tempo: 128 Range: HC
Caller: Rick Hampton LG

Synopsis: Complete call printed in Workshop.

Comment: A nice relaxing record, well recorded and figure is adequate using spin chain thru twice. Music is above average and the tune is well established. The calling is clearly understood. Rating: ☆☆☆☆

OLE' BUCK — JoPat 701

Key: G Tempo: 132 Range: HD
Caller: Stew Shacklette LE

Synopsis: (Break) Walk around corner — see saw own — gents right hand star — turn partner by left — corner box the gnat — pull her by — swing partner — four ladies promenade — box the gnat — promenade (Figure) Head two couples flutterwheel — go straight across square thru four — swing thru outside two — boys run right — bend the line — square thru four hands — swing corner — left allemande — come back promenade.

Comment: A quick moving dance that has simple enough figures for new dancers. Music is above average. The instrumental side could very easily be used for a hoedown. The calling was clear and easily understood. Good banjo pickin' on the instrumental. Rating: ☆☆☆☆

THAT OLD GANG OF MINE — Prairie 1065

Key: G Tempo: 128 Range: HB
Caller: Singin' Sam Mitchell LA Sharp

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right

— left allemande — come back swing — promenade (Figure) One and three promenade halfway — down middle curlique — boys run — swing thru — boys run right — half tag — trade and roll — pass thru — trade by — star thru — square thru three — swing corner — promenade.

Comment: Another old favorite, well called. Music is average and figure offers a nice feeling. A smooth rendition and dancers enjoyed it. Rating: ☆☆☆☆

**THAT'S THE WAY LOVE GOES —
Lamon 10092**

**Key: D Tempo: 128 Range: HA
Caller: Aaron Lowder LA**

Synopsis: (Break) Sides face grand square — four ladies promenade — swing — promenade home (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing — promenade.

Comment: A well recorded release with smooth rendition of the tune. The choreography is very basic and can be utilized by new dancers. The melody is not difficult but callers may want to try it. Calling is clear and distinct.

Rating: ☆☆☆☆

DANCE AT TWILIGHT — FTC 32047

**Key: F Tempo: 128 Range: HD
Caller: Paul Hartman LC**

Synopsis: (Break) Walk around corner — see saw own — join hands circle — men star right — allemande left — weave ring — swing — promenade (Figure) Four ladies chain — circle left halfway — go forward and back — square thru four hands — Dixie grand — allemande left — promenade.

Comment: A tune that fits the dance movements quite well using a Dixie grand. The music is good and very easily called. FTC is becoming better balanced on voice and music separation. A nice relaxed release. Rating: ☆☆☆☆

**I LEFT MY HEART IN SAN FRANCISCO —
MW 301**

**Key: G Tempo: 132 Range: HD
Caller: Steve Moore & Nelson Watkins LB**

Synopsis: (Break) Four ladies chain — rollaway circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — swing thru — spin the top — boys move up right and left thru — square thru three hands — swing corner — promenade.

Please see RECORDS, page 69

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

WE HAVE HAD SEVERAL requests recently to discuss the controversy of hands up vs hands down in an ocean wave. Personally, I have never found the matter to be a problem. That is, I have never found it difficult to cope with either style when it is used by other dancers—even when I don't know which style they will use. As a starting point, it is clear what Callerlab's position is: Callerlab recommends hands up. However, in spite of both Callerlab's recommendation and the fact that it is easily possible to cope with either style, there is still widespread debate and use of both hands up and hands down styling.

Why is there this extensive difference in styles? Some believe that the hands down styling is used by Advanced and Challenge dancers simply as a badge of difference. Others see it as a reaction to authority and imposed rules. Others profess that it is a matter of comfort. Is there something beyond these obvious answers that causes so many

people to ignore Callerlab's recommendation when it seems desirable to have a standardized styling? That is the interesting question.

I have recently come to the conclusion that perhaps it could be due to the difference in the choreography of MS and Challenge. Aside from repertoire, the major difference between MS and Challenge choreo is in the amount of APD or *position* dancing.

At this point, let me make one clarification in the statement of the problem. My observation is that no one sees hands down in a wave as a problem except when a swing thru or other arm turn movement is called. Thus, I think the issue is more correctly stated as hands up or down for a swing thru or other arm turn movement. For instance, if dancers are not in the habit of touching hands and are told to circulate from a wave, the hands up issue does not usually arise and no problem is perceived. However, all leaders and teachers of Advanced and Challenge dancing, who use

significant amounts of position dancing, stress the importance of touching hands at all possible times in order to establish both ending and intermediate formations. This has been clearly established as a way to assist dancers in staying with the choreography.

Let us, then, consider this hand contact in dance formations. There are only two ways that dancers can stand side by side and both face the head direction. They can be as a couple or in a mini wave. There is no other choice. Hence, in walking into an as yet undetermined formation the probability that the formation will be a mini-wave is about the same as that it will be couple. Hence, if the dancer is uncertain as to what the formation will be but knows it is important to touch, he/she will be extending a hand to touch. For a couple situation the accepted position for the hands is down. (At least, I have never heard anyone suggest that dancers use hands up for establishing a couple formation.) Rather than worry about anticipating the facing direction of upcoming adjacent dancers, many simply extend their hands at a comfortable angle that will accommodate whatever formation is required. Since half the situations (as couples) need hands down, there is a tendency to go for that position at all times.

Other situations illustrate a further dilemma for dancers. From a right-faced two-faced line it is not common, or even recommended (as far as I know), for the centers to touch with hands up. However, if the centers are asked to do a three-quarter thru, they must readjust to hands up if they are to use the

recommended arm turn styling. Of course, they don't readjust.

Advanced dancers tend to become more aware of formation concepts and actual call execution than do MS dancers. As this awareness develops, it becomes apparent that the standard for touching is not hands up but hands down. They probably tend to extend this standard to arm turn type calls simply to avoid changing their arms from down to up, especially when, as they come into a wave or mini-wave, they do not know whether or not an arm turn movement will come next.

Arm Turns Less Likely

In Mainstream there are proportionally more arm turn calls from mini-waves than there are at Advanced and Challenge. Hence, a further factor is that when you come into a wave at Mainstream, the chances are that you will have to do an arm turn next. At Advanced and Challenge that is less likely to be so. The net result of this is that there is likely a bias toward hands down for those who touch hands as a dancing technique and who find that frequently a readjustment would be required to execute a hands up arm turn.

I am not offering this as an advocacy for hands down, but rather as a discussion and possible explanation of why the issue persists. For dancing at the MS and Plus levels, I think it is certainly inappropriate to try for hands down. And in all cases the byword is certainly consideration for the other dancer. If you are aware enough to realize there is an issue, then you should be aware enough to accommodate the standard at a given dance.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

LOAD THE TOP: From facing lines. Ends circulate two and a half places, and then cast right a full turn; the centers pass thru, quarter out, partner trade, extend and spin the top to form a momentary tidal wave with the ends; each side then fan the top.

From a static square. **Heads lead right . . . circle to a line . . . Load The Top . . . ladies trade . . . recycle . . . allemande left.**

33RD National Square Dance Convention[®]

Baltimore, Maryland
June 28, 29, 30, 1984



ADANCER SAFETY MEASURE has been created for the 33rd National by the forward-looking Baltimore Convention staff. ECMA (abbreviation for Emergency Call for Medical Aid) is a signal that will be used by *dancers* to notify a caller of a medical problem in their square.

Sometimes, when a dancer is injured or sustains a heart attack on a crowded dance floor, important, even life-saving moments are lost in the frenzy of waving arms and shouted explanations. To combat this problem, the 33rd Convention designed the method of an arched circle to assure the fastest possible response by medical personnel to any emergency on the floor.

The ECMA is executed as shown:

Step 1) When an emergency strikes a fellow dancer in your square, be sure a second dancer attends him quickly.

Step 2) The remaining couples should join hands and take a step backwards, allowing the injured dancer and attendant air and room.

Step 3) Dancers should raise joined hands

as high as possible in the form of an arched circle.

Step 4) On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

To supplement First Aid, CPR courses were made available to all members of the staff, so any one in the vicinity of an emergency would be well equipped to handle the situation.

At the Convention, each caller and cuer will receive a flyer introducing and outlining procedures for ECMA. Posters will be visible throughout the Convention area and on each stage, with additional flyers available for the dancers. Also, a schedule will be set up on Thursday, June 28th, whereby every two to three hours, each MC will devote a few minutes to explain the signal and the reasons.

The staff hopes the arched circle, ECMA, will become an integral part of the square dance activity, taught with the same importance at beginner classes as left allemande and right and left grand.



TAKE A GOOD LOOK

a feature for dancers

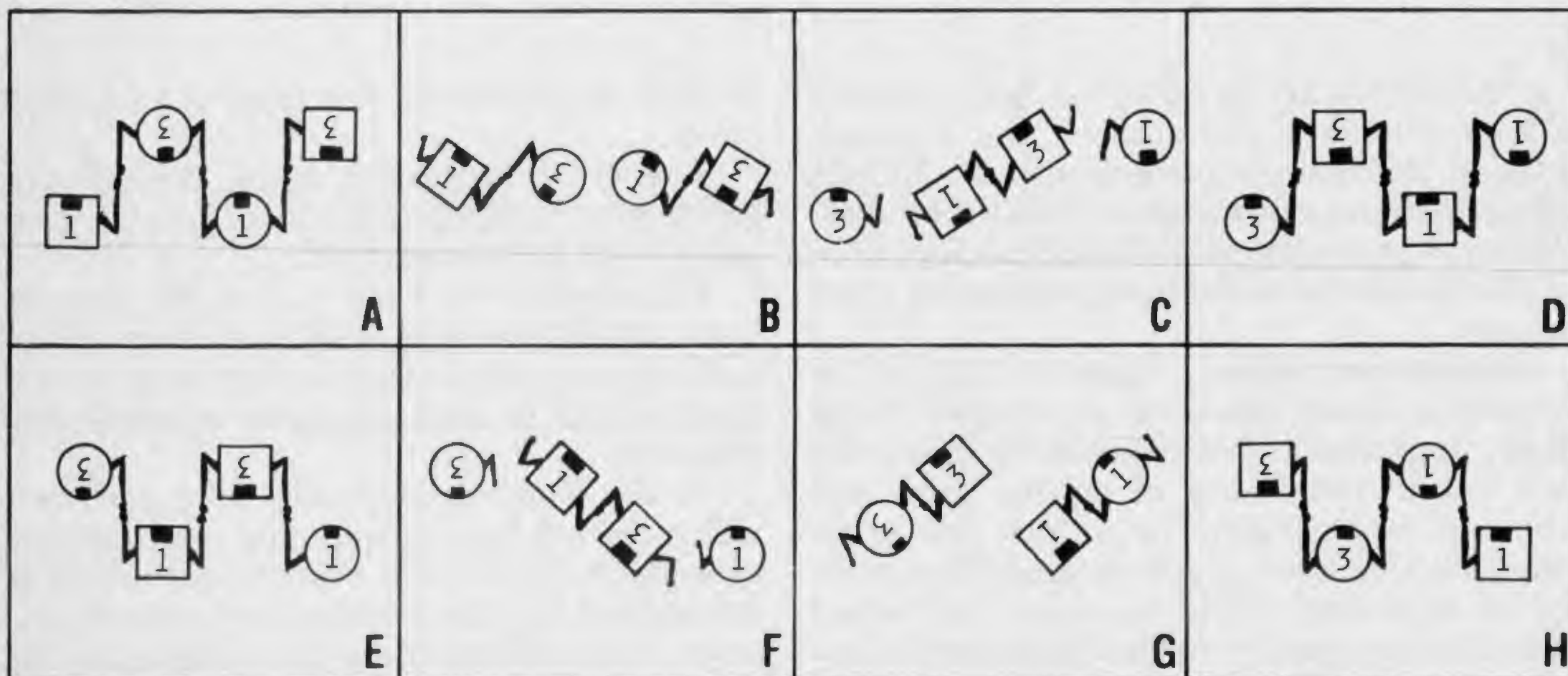


JOE

BARBARA



ANOTHER LOOK
AT SWING THRU



BARBARA: The other day we were wondering what an effect it would have on the activity if we were suddenly deprived of just one formation. Some of the setups that are in use today come and go quickly but there are others, such as the ocean wave, that have become a staple item in today's square dancing and would be missed if they disappeared.

JOE: Just start naming the different movements that start from waves—swing thru, spin the top, fan the top, spin chain the gears, spin chain and exchange the gears, etc.

BARBARA: Because we have been dancing in waves for such a long time, we appear to have created a mental pattern in doing some of the movements that make it difficult for us to change. Take, for example, the old, common, garden variety swing thru. We learned to do this in one set way. If you have the two head couples step forward into a wave (A) and start a swing thru, couples who have right hands joined would turn first (B). Then those in the

center would turn by the left (C) and swing thru would be completed with dancers once again in a wave (D).

JOE: We thought that we had swing thru down pat but evidently we didn't. Perhaps because that first pattern is ingrained in our thinking, it's difficult for us to switch when we find ourselves in a left-handed wave (E).

BARBARA: We have become accustomed to doing a left swing thru from this setup, so when our caller or a guest caller calls swing thru from a left-handed wave, we forget the definition which says "turn first by the right." Because the *right* in this case is the center, a swing thru from a left-handed wave means that the centers will turn by the right first (F). Then the outsides turn by the left (G), to again end in a wave (H).

JOE: This is the age of dancing to definition and perhaps this is a good example of our being caught off guard when we're not alert to what the caller wants.

The Dancers

Walkthru

BOOKKEEPING FOR CLUBS

by Jim Hilton, Concord, California

SOME TIME BACK, I developed a simplified system for keeping track of club members' dues in a square dance club. Most groups are aware of the usual problems faced by the secretary-treasurer. If a receipt is made out for each couple, it is time consuming. If a couple comes up later and asks, "Did I pay my dues for December?" it is also time consuming to go back through the records and get the information.

Our solution was to have several years' payments recorded on one card. Rediform, Wilson Jones Record Books, and I'm sure others who produce office products, manufacture a looseleaf holder in several sizes. (Rediform calls theirs "Recordplate.") The one we use in our club has three levels, is 14" long and handles 98 couples easily.



In our system we write the amount of the dues on the left-hand side of a column and have the dancer initial that amount in the right-hand side. The book is brought to every dance night and any dancer can quickly check to see whether or not his dues are paid.

Our initial set of cards was made up in 1981 with each card being a record of five years of dues. We used "primary" type (an extra-large typewriter size) to type each

JIM HILTON					
1033-E SHARY CIRCLE, CONCORD					
	1981	1982	1983	1984	1985
JAN					
FEB					
MAR					
APR					
MAY					
JUN					
JUL					
AUG					
SEP					
OCT					
NOV					
DEC					

Cards are easily removed for typing.

member's name and address on a card and then the cards were placed in the holder alphabetically.

This system has worked nicely for us and we'd like to suggest other clubs give it a try.

BADGE AVAILABLE

HERE'S A RATHER UNUSUAL PROPOSITION. Lily and Jerry Dreger from Edmonton, Alberta, Canada, several years ago were involved with a local teenage club, known as the Teen Eighters. The club was successful for many years but has now ceased operations.

Lily felt the club badge was quite unusual and that perhaps some other teen group, somewhere, might like to adopt it for themselves. There's no charge; there's no strings attached.

If your group is looking for a name and a badge or if you have a new group just forming, you might consider becoming the Teen Eighters.



HERE'S A GREAT POTLUCK IDEA

CLARK AND MAXINE SMITH of Palo Alto, California, share this idea which was developed by Ron Welsh, Denair, California, for large potluck gatherings. The success lies in everyone being served simultaneously, moving in a preordained pattern.

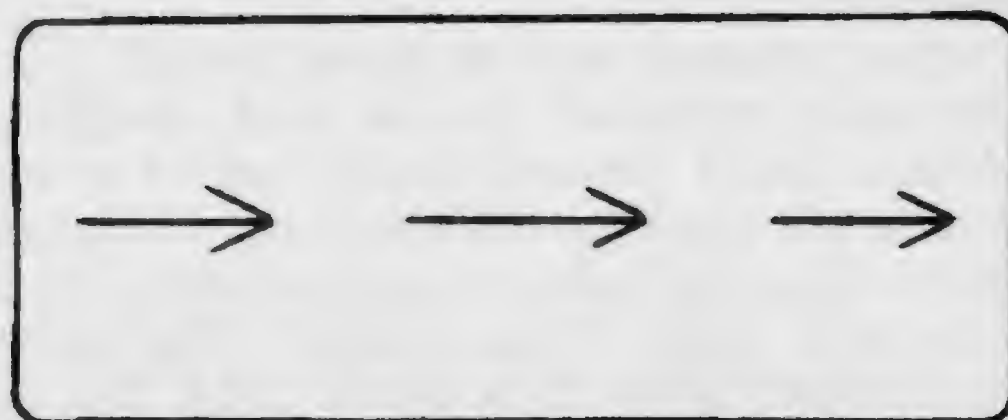
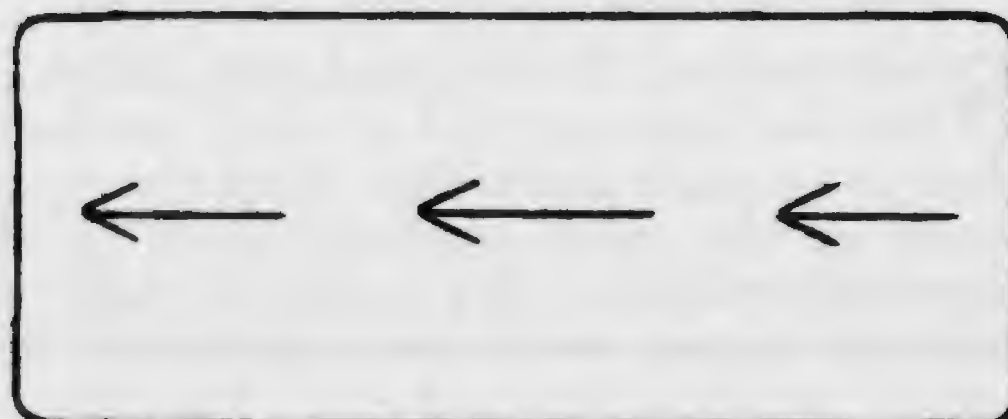
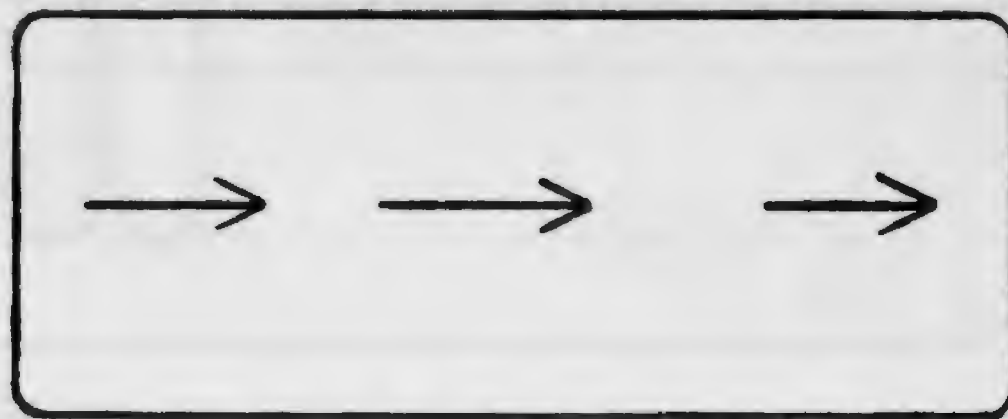
As with all potlucks, a menu is set and individuals sign up to bring whatever dish they choose. Or, if it's a "take-your-chances" potluck, each person simply brings what he wishes without notifying anyone. In addition, each person or couple is responsible for bringing his own service, i.e., silverware, plates and cups.

Arrows Point The Way

Long tables are set up in the eating area with newspaper rolls, shelf paper or some similar plain paper covering the tops. The paper should be taped down or fastened in some manner to the table. An arrow pattern is indicated on each table, with the direction alternating on every other table. The arrows can be drawn with large marking pens.

A separate table (or tables, depending on the size of your group) is set off to the side and is used to hold desserts.

Each person (or couple) chooses where he or she wishes to sit. They place their silverware, etc., at that spot and also place their potluck donations in front of them. At a signal from the chairman, everyone stands up. They pick up their plates and help themselves to the food (in this case their own) if they wish some of that particular dish. Then each person moves one place to the right or left, following the arrow designations on the table covering. Coming to the end of a table, a person moves on to the next table in the opposite direction to the table he or she just left. And so the traffic



A simple idea—directional arrows drawn on table coverings—result in a smooth flowing traffic pattern for potluck dinners.

pattern continues round the tables until they are all back to their own starting locations with tempting well-filled plates. Then it's time to sit down and dig in!

No waiting in line for the people in front to make up their mind what to take. True, you may not know what lies ahead, but that's one of the joys of potlucks — being surprised. True, you may mix salads and meats with breads and potatoes not necessarily in the order you might select at home, but again, it's all in the spirit of fun. And the desserts are served separately, later, on another table.

Clark and Maxine say this works amazingly well and speeds up the serving tremendously. Give it a try.

A VOUCHER FOR ADMISSION

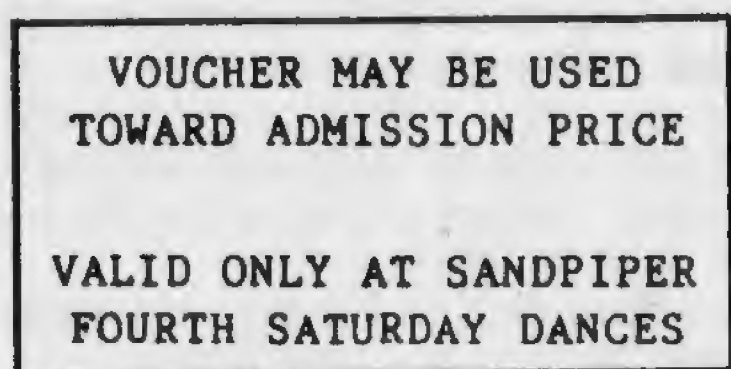
GRAN AND BERNICE CHEETHAM, publicity chairmen for the Sandpipers of Encinitas, California, share the following idea which their club is trying.

Visiting couples to the Sandpipers will be gifted with a voucher, which may be used toward the cost of admissions at certain regular dances.



The Sandpipers dance each second and fourth Saturday. The second Saturday get together is usually a theme dance and is generally fairly well attended by guests. Attendance on the fourth Saturday has been somewhat sparse and it is hoped the voucher will encourage more visitations.

An innovative approach!



MISCELLANEOUS IDEAS

SEEN IN ADVERTISEMENT for the T-Bow Twirlers Hall, Danielsville, Pennsylvania: "Amazing medical-scientific breakthrough for the winter 'blahs.' Treatment available at the T-Bow Twirlers Hall. Various therapists on call. Dosage 4 times a month. Refills unlimited."

☆☆☆

To flatten warped records, place the record in its dust jacket on top of an appliance that will stay consistently warm for at least an hour at a time, like a refrigerator. Then cover the record with some heavy books and leave it in

The WALKTHRU

this position for a few days. The heat from the appliance should smooth out the warps.

— SEAC Bulletin, Colorado



A "hug coupon" on one side; club information on the reverse side.

The Alta Loma Mobil Eights of Rancho Cucamonga, California, pass out a free "hug coupon." On one side it looks like a normal square dance club business card, but, beware, if you are handed one. When you turn it over, it reads: "Good for one hug, redeemable from any participating human being." And they do redeem them on the spot.

BADGE OF THE MONTH



Honest Abe wasn't the only Lincoln. Continental Army General, Benjamin Lincoln, of Revolutionary fame, fought and was buried in Lincolnton, North Carolina, a city named for him.

Many years later, the Lincoln Squares came into being and while the shape of their club badge is that of Abe's head, their name follows after the General.

Lincoln Squares dance a Plus program every first and third Friday at the South Fork Recreation Center. Lincolnton is located between the beaches and mountains of North Carolina, about 30 miles west of Charlotte. Any and all square dancers finding themselves in that section of the country are invited any time.

Traditional Treasury

By Ed Butenhof, Rochester, New York

THE CHARM OF TRADITIONAL square dances lies in their essential duality. The best of them are easy to learn, so that new people can join in, but with enough substance so that people enjoy doing them over and over again. Indeed, looking at old dance programs, one can see that some favorites were done several times in the same evening. Why not, if it's a good dance?

Each dance had a name and a theme and was really a *dance* with a set pattern, a beginning and an end. While the oral transmission of the dances from caller to caller often introduced changes, either intentionally or otherwise, a given caller in a given place usually did it the same way time after time.

I have been in the situation where someone requested a particular traditional square and after doing it to my calling, came up again and said, "That's not quite right, so-and-so does it *this* way." The way people learned a dance first was the *right way* and that's part of the feeling these dances evoke. Once you learn them, they're *yours*, and dancing them is like visiting an old, comfortable friend.

Judging by old dance programs and books, the following must have been in the "old friend" category for many years and I'm sure that in many places they still are. These particular versions come from Ralph McNair's "Square Dance"—1951.

HINKEY DINKEY PARLEZ-VOUS

A singing call:

**Four couples balance then you swing
Parlez-vous
Circle left half round the ring, parlez-vous
Circle back the other way
Skip along don't take all day
Hinkey Dinkey parlez-vous
Two head ladies go center and bow
Parlez-vous
Two head gents now show them how
Parlez-vous
Do sa do your corners all
Then promenade them round the hall
Hinkey dinkey parlez-vous
Two head gents go center and bow, etc.**

Repeat again starting with side ladies and then the side men.

**First you balance then you swing, parlez-vous
Promenade around the ring, parlez-vous
When you're home you say adieu
She has had enough of you
Hinkey dinkey parlez-vous**

I think of this one as Texas Star, perhaps you do too.

LADIES TO THE CENTER

**Honor your partner give her a swing
Leave her now and cross the ring
Swing the gal across the square
The one with ribbons in her hair
Run back home and swing your own
Leave that other gal alone
Promenade, boys promenade
Everybody dance as pretty as you can
Like a drop of grease on a frying pan
Figure:**

Ladies to the center, back to the bar

Ladies go into the center, turn left around and return to partners.

**Gents to the center with a right hand star
Back to the left but not too far
Pass your own but grab the next**

The gents, still keeping their left hand star, pass their own partners and each gent picks up the next lady (original right hand lady) by slipping his right arm around her waist as she puts her left arm around his neck.

**Ladies swing in and the gents swing out
Turn that pretty star about**

Each couple pivots once and a half around with the gent moving backward and the lady moving forward. Ladies are now on the inside and make a right hand star.

**Ladies swing out and the gents swing in
Make that star go around again**

They pivot again, this time the ladies back up and the men go forward once and a half, ending with the men in the center again and again in a left hand star.

Break in the center and everyone swing

The gents drop their star and swing a new lady.

**Allemande left just one
And promenade the girl you swung
Ladies to the center and back to the bar, etc.**

Repeat three times until all have original partners back, then:

**Swing the gal across the hall
Now your own or none at all
Left allemande and a right and left grand
Meet your own and keep on going
As you go you start helloing
Hi gal do some fancy heel and toeing
Promenade, boys promenade
First you go clear round the hall
Then go sit down 'fore your arches fall**

The Beauty of Roundancing is in The Dancer

*An excerpt from Round Dancing for Fun
by Albert J. Riendeau, Silver Spring, MD*

GOOD DANCING—be it round, square, ballroom, folk, or other is generally considered beautiful by the viewer. Surprisingly, it is not always the intricate steps or figures that hold the attention but rather the rhythmical sway of the dancers as they glide gracefully around the floor in unison. The admired dancers are those who exude alertness, vitality, strength and beauty as they connote the feeling of complete control over their entire bodies. Facial expressions, carriage and execution of steps determine whether dancers are *working* or *dancing*.

Round dancing calls for balance, timing, smoothness, and consideration for other dancers. Since bad habits are sometimes difficult to break, it behooves every dancer to acquire good styling habits during the learning period.

Authorities in round dancing indicate that properly motivated dancers will strive for excellence and poise. With practice, the dance will reflect an easy confidence and become a part of the individual's personality. An easy, upright, balanced posture combined with the motion of the feet in line with the body makes most dancers look great regardless of how limited their knowledge of steps.

Since attitudes are reflected in styling, one needs only cast his eyes about a crowded dance floor for examples of good styling habits. Almost without exception, every major writer reviewed on the subject of dancing cautioned against "misguided perfectionism." Couples who, by dint of hard work in studying the steps, taking extra lessons and spending extra time in practice sessions, sometimes mistakenly picture themselves on the dance floor as the envy of their friends and fellow dancers. So engrossed are they in misguided perfection that they fail to heed the

warning of the ninth *Commandment For Round Dancers*, "Thou shalt not take thyself too seriously concerning thy round dancing ability."

Although written almost one hundred years ago, a leading dance authority of his day called attention to an "evil" round dancers should guard against. In a book titled, *Round Dancing*, published in 1890, Melvin B. Gilbert issues a strong warning. "Affectation in dancing is an evil, against which one cannot be too carefully guarded . . . We often see those who consider themselves au fait, (and usually they are the only ones that entertain that opinion) making themselves conspicuous by their style of dancing, all the while laboring under the delusion that they are being observed by admiring eyes.

*"Such labor'd nothings, in so strange a style,
Amaze th' unlearn'd and make the learned smile."*

In order to be a beautiful and satisfying experience, round dancing must reflect the friendly attitude of the dancers. The following suggestions are taken from the experiences of many round dance leaders who consider styling of tantamount importance.

Attitude and Expression

The single most important factor in assessing how others feel about your dancing is your attitude as reflected by your expression. If you are a happy, smiling and friendly couple, any temporary loss of memory will be quickly overlooked and other dancers will enjoy sharing the floor with you. The happy expression on the round dancers' faces, mirroring the contentment of a warm heart, is the first test of good dance styling.

Posture and Poise

Good posture and poise are quickly recognized. Good dancing is heavily reliant upon

the way the body is held, balanced and moved. Without appearing rigid, one must stand tall, with chest out and tummy in. Poise calls for maintaining effective weight distribution at all times, with the weight centered on the balls of the feet.

Feet and Legs

Feet should be kept close together, when standing or when one foot passes the other during a dance step. Dancing with feet and legs too far apart is the single most common error made by the insecure dancer. This comes from fear of stepping on their partners. Remember, take small steps and keep your feet under you.

Avoid dancing on your heels. On the other hand, dancing on the toes is tiring, bouncy and uncharacteristic of round dancers. The foot should glide along as one steps, just grazing the floor with the weight taken first on the ball of the foot. Try keeping the weight forward without actually leaning forward.

Avoid over-long steps which result in lurching and poor timing. The faster the step, the shorter it should be. Too much knee and toe action causes an up and down bounce, or a prancing step, both unattractive on a dance floor.

Hands, Arms and Head

Styling calls for prudent use of hands and arms. A limp body or a limp hand is the surest indication of insecurity; a poor lead elicits a slow response. The woman's left arm, for example, should form contact with the man's right arm, firmly but not rigidly. This makes for body alertness, a prime requirement for styling.

Usually, where hands are joined, the man holds his palm up while the woman rests her palm down upon it. Overly tight clasps should be avoided in those cases where the thumb encircles the woman's hand. Also, joined hands are held at approximately the woman's shoulder height (depending upon dancers' sizes, of course).

The standard place for the man's free hand is on or just below his hip pocket, palm out. The women's free hand spreads or plays with her skirt. Good skirt work adds significantly to styling. Women are advised to observe and copy various techniques in those whose dancing they admire, but when in doubt, the skirt hold is the safest. Note: Handing or pulling down on a partner's hands or arms is a no-no in round dancing!

The dancer's heads should be held erect

and eyes kept level rather than down. Avoid staring at your partner or watching your feet. An occasional glance and smile at your partner is important to styling, however. All parts of the head relate importantly to good dancing—the eyes, the ears, the smiling mouth. It has been found the tongue serves best if kept immobilized while dancing.



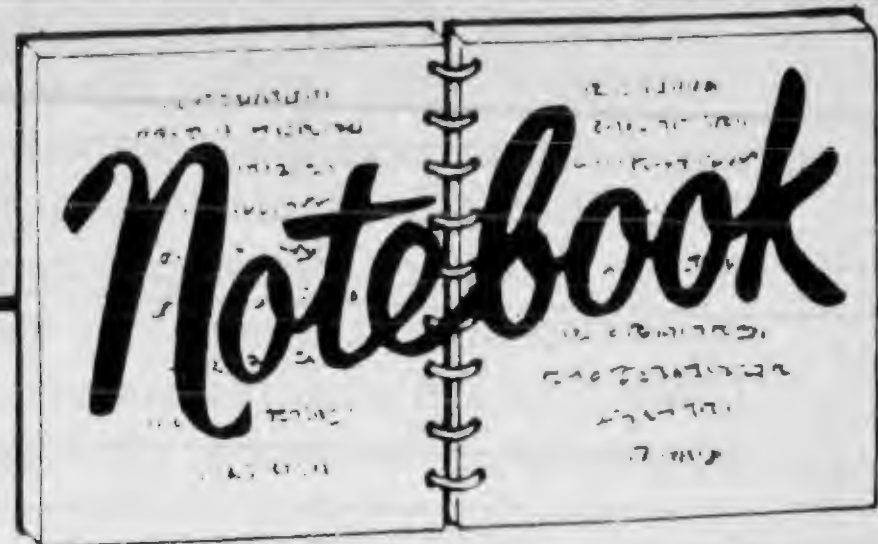
Betty and Al Riendeau, Silver Springs, MD

WHEN ROUND DANCING was first introduced to residents of Leisure World in Silver Springs, Al and Betty were among the 13 couples who made up the class. Since 1977, they have witnessed the group's growth to 138 dancers in the class and club of '84. They have served as President for the Rossmoor Rounders Club and as active members of the Roundabouts in McLean, Virginia.

A continued interest in organized travel stems from Al's experience as tour director for the National Education Association (NEA) Travel Division during the '70s and last year he organized a successful Round Dancers and Friends Adventure Cruise in the Caribbean. Now, a second "adventure," to cruise the Mexican Riviera in January, 1985, is in the works. There are also plans for a tour of England where participants will be hosted in the homes of British round dancers with the American round dance enthusiasts hosting their British counterparts on a return visit.

However, it is Al's book, *Round Dancing For Fun* published by Bettienal Publishers, that has given his life new meaning. He says, "It took over two years to write. With skyrocketing publishing costs, if the book catches on, I may recoup my investment in a couple of years. If not, it's still a good investment. How else could we have made so many new friends and so enriched our lives in retirement?" How else, indeed! (Excerpts from *Round Dancing For Fun* make up this month's Roundance Module). ○ ○ ○

The CALLERS



The Caller as a Salesman

by Cal Golden, Hot Springs, Arkansas

TROUGHOUT OUR LIVES everyone of us is continually playing the role of salesman. We learned early in life that a smile and the word, *please*, did wonders in getting that extra scoop of ice cream or second cookie. *Salesmanship!* That first job, clerking at the local market (15 others were applying for the same job), came because we put our best foot forward, dressed neatly and acted courteously. *Salesmanship!* And, when it came time to make an impression on that cute little blonde down the street, personality shone through; we didn't push matters and proved by patience that we were worth dating. Again, *salesmanship!* In tryouts for a prized role in the school play, getting promotions despite the fact that a dozen other qualified individuals were being considered — all of these were continual proof that *salesmanship pays off!*

Now, let's go a step further. Imagine this. You and your wife (or husband) have been square dancing for several years and you begin to get the feeling that calling is something you could do. But you're not quite sure. You pick up a record and, when no one's around, put it on the turntable and try singing duets with Jerry Haag, Marshall Flippo or one of your other idols. This is the period in which you are selling yourself on the idea of possibly trying out your wings as a caller. You weigh the pluses and the minuses — the opportunity to be on stage in a room filled with people, providing them with pleasure and possibly becoming *their* idol. You consider the fact that you'll be getting an income for doing what you enjoy doing and you weigh this against the realization that endless hours need to be put into the study and preparation of your calling career.

Next comes the real selling job. How will your spouse accept the idea of being a caller's partner? Will your promise to save one night a week for the two of you to go dancing be enough? Will he or she be willing to accompany you to a caller's school, attend clinics and go with you to the monthly meetings of the local callers' association? That may take *some* selling.

If your salesmanship holds out and you move into the world of square dance calling, then the avenues of salesmanship truly open up.

You need to start somewhere. Perhaps a new beginner's class is the answer. Where to dance? You approach the local school administrators or the recreation director at the neighborhood park and do a selling job to gain the facility and support you're going to need in order to provide a *home* for the new class.

Once you have a place, step one is accomplished. Now, who will make up the class? Your selling job will include the indirect tools of advertising such as the local newspaper, putting notices on the grocery store information board and posters in local merchant's store windows. No idle announcement is going to do the trick. Your printed words and the appearance of your promotional material must reflect your salesmanship. They need to excite interest, attract the attention of non-dancers, and shake them loose of any fear they might have concerning the word, *dancing*.

ABOUT THE AUTHOR: Cal Golden's name is synonymous with caller education. Believing the ability to teach is an integral part of calling, he strives continually to share his leadership talents and over many years has spread the gospel well. Cal's long list of accomplishments with a wholehearted dedication to square dancing led to his induction into the Hall of Fame in 1978. Last year, health reasons forced an announcement of retirement, but happily the time out became a brief hiatus and Cal is, as his slogan says, "On the road again."

That's a good start but we all know that no publicity in the world will equal a direct and enthusiastic approach to neighbors, business associates, fellow lodge members, relatives, church acquaintances, etc. "Would you folks like to have a ball?" you ask Fred Higgins who runs the hardware store. "We're going to have a little party next Saturday down at the Carpenters' Hall and Milly and I would certainly enjoy having you and Gladys attend."

One of the prime factors in selling anything is that you are sold yourself. "Hey, you guys wouldn't like to come out next Saturday evening for some square dancing would you?" will get you nowhere. Enthusiasm is contagious and a positive approach is important. We've always felt sorry for the square dance caller who took up calling simply because he felt it would be an easy way of making a living. If no great feelings about the activity are apparent other than getting up there and calling, collecting payment and then heading home, we're inclined to say, "Go find something else to do, something you can truly get joy out of, something that brings you pleasure while bringing pleasure to others."

Selling yourself on what you're doing is the key in all of this. If you are truly sold and if your partner is equally sold, then the importance will not lie in the numbers you have been able to draw into your new beginners' class. You would derive the same pleasure from recruiting only a few squares as you would from attracting 25 squares. Disappointed, perhaps, but still openly enthused with the prospect of ushering others into the activity.

Remember, if your enthusiasm totally sells those who dance with you on the great pleasures of square dancing, then these same people will become equally enthusiastic salespeople of the future. When it is time for dancers you have trained to form a club, your salesmanship will encourage them along the way and you will have taken a giant step in carving out a future for yourself in the square dance calling field.

And, the selling goes on. If you recruit helpers from the experienced group of dancers for your new class, then you need to sell these people on the objectives of helping newcomers. Sell them on the fact that they're not to be teachers. They should simply set an example by being in the right place at the

right time, using correct styling and listening instead of talking. In this way, they (the angels) will be providing an invaluable assist to your job as a teacher.

You've had a rough evening with the class. For some reason or another, nothing has gone smoothly. Perhaps you've worked them too hard. It may be that your choice of material was inappropriate at this time. Whatever the reason, your instincts as a salesman tell you that if you want to retain your current class members, you're going to need to do some selling. So, halfway through the evening, you scrap the program you had prepared, drop the teaching for the moment and select some singing calls and patter calls that you are sure the dancers know and enjoy. Instead of pounding them over the head with a hammer, you begin, once again, to lift them up. Let them go home in a happy frame of mind, perhaps whistling a tune you used in that last tip. This, too, is salesmanship.

The class has completed Mainstream. For a number of months you have let the new dancers dance and enjoy themselves without introducing new material. You review those Mainstream basics that may have posed some problems and you've introduced them to the wide expanse of singing calls and all the variety they provide without bringing in new basics. However, the sponsoring club dances the Plus program and has been looking forward to the class members joining their weekly dances. Up to this point, you've done a good selling job when the more experienced dancers have attended the newcomer's Mainstream dances. Now it's time to sell the newcomers on absorbing the necessary Plus movements so they can join the club. Once again, your enthusiasm, supported by good judgment and ability as a teacher, brings the newcomers into a workshop situation. You sold the club members on the idea that rushing through this phase of the learning process is not going to do the job but if they will be patient, and join with the workshop dancers, in a specified period of time it's quite possible that the entire group will move, intact, into the more experienced ranks. When this happens, you've *won your spurs* as a salesman.

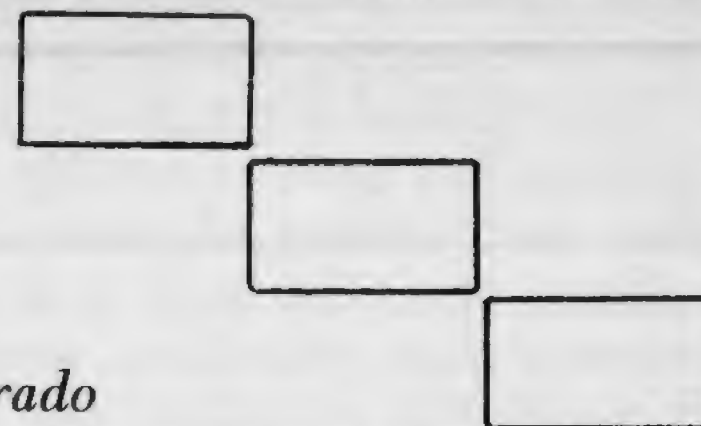
The Bottom Line

When you come right down to it, *teaching is selling*. Your product may be a certain basic or principle (timing, styling, etc.) that you need to get across. Your customers are your dancers — whether in class, workshop or club. Once again, your enthusiasm for what you are doing will be a help but, as in the case of the vacuum cleaner salesman or the person who sells cars, real estate or stocks and bonds, you, the salesman, need to be thoroughly informed about your product — the element you are about to teach. How far do you think you would get if you set out to teach a swing thru and had no idea of how the movement works? Not being completely briefed in the sequence of arm turns, your confusion would be as contagious as your confidence might be if you were thoroughly aware of the workings of a swing thru. So, here again, your confidence in what you teach makes you a better salesperson for whatever you are presenting.

Each time you call, each time you talk about the square dance activity to dancers or non-dancers, your knowledge and understanding, or lack of it, will be the indicator of how good a salesperson you actually are. Don't ever forget that calling and teaching square dancing, like so many other things in your life, *is a job of salesmanship*. □ □ □

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



FRACTIONAL ZEROS are sequences of square dance calls that must be repeated several times to zero out back to the same setup. If a module is labeled as a half fractional zero, it means that same sequence of square dance basics will have to be repeated twice to be a zero module. The bracket in front of the zero warns you that you are dealing with a fractional zero and the number two indicates the number of times you will have to repeat the sequence. When you think about it, any right and left thru equivalent is a half fractional zero. Other half fractional zeros move the couples around the set much more and often form the basis for a complete routine.

ZB-ZB

ZL-ZL

2 { Split two Around one to a line Star thru Trade by	2 { Square Thru Centers square thru three-quarters Centers in Cast off three-quarters
2 { Star thru Pass thru Wheel and deal Centers pass thru	2 { Pass thru Tag the line Centers in Cast off Three-quarters

Another very popular fractional zero is the one-third zero. There is a point of caution you should study before you try them. One-third zeros usually move the square through several different boy/girl arrangements. This means that your dancers have to be used to dancing by definition. If they aren't, look out. On the other hand, one-third zeros also make a valuable teaching tool. You can use them to practice dancing by definition. For example, the following two fractional zeros move the dancers through several forms of a wheel and deal.

ZL-ZL(nsa)

3 { Pass thru Wheel and deal Double pass thru Centers in Cast off three-quarters	
3 { Pass thru Wheel and deal Everybody U turn back Centers in Cast off three-quarters	

Fractional zeros can also form a good base for a workshop tip. Here are a couple of one-third zeros that use only Mainstream basics, but should provide enough challenge for any group of dancers. Notice that these zeros require no sex arrangements (nsa).

ZB-ZB(nsa)

3 { Spin chain thru Ends circulate Centers trade Cast off three-quarters	
3 { Swing thru Centers run Tag the line in Square thru Trade by	

There are one-quarter and even one-sixth fractional zeros. Few of them have gained any popularity because most callers do not want to call the same routine four or six times in a row. I also believe that one-third fractional zeros have to be classified as gimmicks, which means that you should ration them out and not use them very often in an evening.



The Contra ROUNDALAY

WHOEVER HEARD of a do sa do being danced by one couple and a single individual? For his contemporary contra, Roundalay, Don Armstrong put this action together, so hang in there as we combine Style Lab with the Contra Corner.

Let's start from two lines, the men on the right, and the ladies facing them on the left (1). Because Roundalay is an "improper" contra, this means that the first, third, fifth and every

other "odd" couple is active and crossed over. We show this action having been taken (2) and the dancers are ready to start.

Each of the active (odd) couples who crossed over will now, as though they were a single individual, face the inactive man—the one next below (3) and with him do a three dancer do sa do (4), moving all the way around each other, the man working counterpart to the active couple (5).





Completing the do sa do, the active couple joins hands with the inactive man (6) and the three circle to the left one time around (7).

At this point, the active couple ends in the center and starts to do a left shoulder do sa do (see saw) around the lone, inactive lady (8). When completed, they join hands with her and circle three to the right (9). They go once around (10) until the active couple ends in the center of the contra line while the inactives return to their regular places in the lines (11).

With the active man backing up and the

active lady moving forward (12), the actives wheel turn full around in four steps (13) then, releasing handholds with their partner, the actives split the first inactive couple and the active man and active lady each swing their next corner—the one below (14). Each man puts the one he swung on his right side and, facing across, those who can, do a slow square thru (15). This action, which is common in today's contras, is like a standard square thru except each turn during the action is accomplished by a step-step-step or a cha-cha-cha.





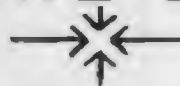
This extra action extends the timing to 16 counts.

At this point, those at the extreme ends of the line cross over to exchange places (16). Because this change occurs each time through, the dance is called a double progression. The new couple at the head becomes active while the couple at the foot, which up to now was active becomes inactive. The actives are ready to start the pattern over again by working as a couple and doing a do sa do with the next inactive man (17).

The idea of one couple acting as a single person to do a do sa do around another person or couple may seem new and unique in today's dancing but when you stop and think about it, variations, without breaking the rules, are a part of the fun and *challenge*. One of the reasons we incorporate the contras into Style Lab a couple of times a year is to add to the variety of the activity. If you have not been introduced to these "string" dances, you have a storehouse of fun choreography waiting for you. □ □ □



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Australia

If you are thinking about a trip to Australia, why not give yourself ample time to plan - say two years - and be with us April 25-28, 1986, in Adelaide at the 27th Australian National Square Dance Convention. South Australia will celebrate its 150th Birthday in 1986 and many special events will be held to mark the occasion. The Convention Committee is planning a tour from the United States which will incorporate the Convention and, at the same time, give dancers the opportunity to see something of Australia. Places included will be Sidney, Adelaide, Alice Springs, Ayers Rock, Cairns and Brisbane. Should any dancers prefer to make up their own itinerary, we would be delighted to assist in any way. Further information may be had from Box 1588, G.P.O., Adelaide 5001, South Australia.

— Jan Woodget, Publicity Officer

California

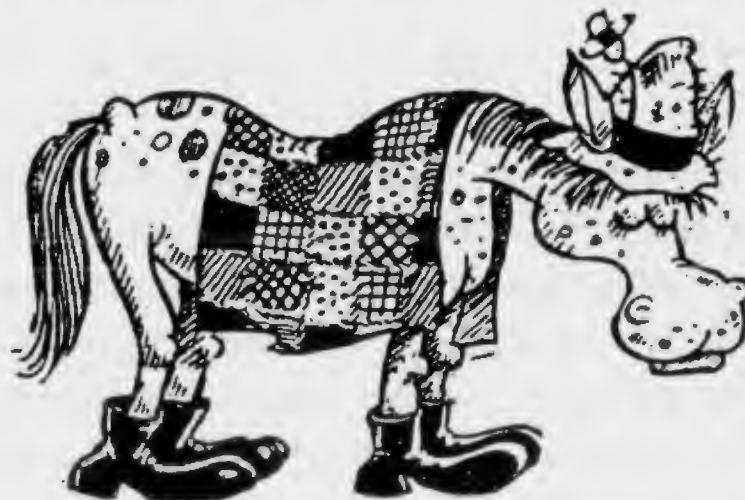
Trailer Life Magazine has announced intentions to drop its regular column, "Square Talk," that is written by Harriet Miles, who has a long history as a news columnist on behalf of square dancing. Harriet's columns reached many square dancers and would-be square dancers through the millions of circulation involved. Square dance campers can help by writing to Trailer Life (if you are a subscriber) and requesting that the column be continued. The address is 29901 Agoura Rd., Agoura 91301.

—National Squares

The Association of California Single Squares will hold its 18th Annual Convention, May 18-20, at the Monterey Fairgrounds. Squares, rounds and clogging will be featured all three days. There is RV parking on the Fairgrounds as well as ample motel housing within five blocks. The Association says, "Couples are welcome!" Information may be had from Shirley Benbow, 452 Hyland Dr., Salinas 93907—(408) 422-8262.

Hawaii

The 2nd Annual Kauai Squarestitute will be held on the Garden Island, June 8-10, at the beautiful Sheraton Kauai Hotel at Poipu Beach. All dancers are welcome to the dances and workshops. Featured callers are Ron Welsh and Buddy Weaver. For preregistration and air/loading packages, please contact Kauai Squarestitute, PO Box 4844, Hilo 96720 — (808) 964-7128.



The Oregon Buckeroo bronco in all his glory.

Oregon

The Buckeroo Squares invite one and all to their 10th Annual Buckeroo Round-up, June 1-3, at the Buckeroo Square Dance Barn in Roseburg. Featured callers will be Marty Firstenburg, Daryl Clendenin and Dale Robertson; rounds will be cued by Mary and Clarence Deadmond.

— Randy and Janell Walker

Sweden

This summer, we Grodinge Squaredancers will arrange a Festival together with Falu Squaredancers in Falun with Jerry Story, June 29 — July 1. If there are any tourists from the United States here in Sweden who are square dancers, come and dance. We have hotels, youth hostels and a camping place with a swimming pool. You can get information by writing Inger Toreld, Sandavagen 32, S-140 32 Grodinge (phone 0-753-258 72).

— Inger Toreld

A lot of big events are going on in this country with callers coming from U.S.A.,

England and Germany. At a square dance party in Vasteras in January, 400 dancers were on the floor. At the SAASDC Convention, May 18-20, a square dance party will be going on at the market of Sergel, Stockholm, after a parade through the town. The Tyreso Square Dancers rented the Blue Hall in the Stockholm Town Hall for a jamboree with Lem Gravell in April. Tony Oxendine will be calling at the 2nd Annual Lamhult Festival, Small County, August 17-19. So the square dance is still moving on here in Sweden. — *Peter Myhr*

Texas

1,500 Raymond Smith fans gathered on January 15th as resident caller, Chuck and Peggy Bryant of John Fowler's Fun & Sun Resort in San Benito, hosted a gala affair to honor this long-time loved man. Ray became "King Ray" for the day as congratulations were offered on behalf of his 76th birthday and his 45 years as a square dance caller. Sharing the occasion were Ray's children and their families, dancers from the Log Cabin Swingers, one of Ray's early clubs, and dancers, callers and cuers from near and far. Jon Jones presented Ray with his Callerlab Milestone Award and Bill Fawcett gave Ray a Memory Book which included mail-o-grams, letters and cards from friends throughout the country. A 78-recording made by Raymond in 1946 was played and then he called a tip, showing the same enthusiastic zip. Jerry Haag and Chuck Bryant acted as emcees for the afternoon, while Glen and Mary Nokes and Ed and Arlene Carter coordinated the round dance program with some 20 callers and cuers from Texas, Missouri, Nebraska and Kansas partic-

ipating. Tables were covered with a photo history of Raymond and his late, lovely wife, Mildred. It was a very special occasion and one well deserved. — *Jerry and Sherry Haag*

Nebraska

The Omaha Area Square Dance Council will present its 34th Annual Square & Round Dance Festival on Saturday, April 28th, at the Omaha Civic Center. Featured caller is Jerry Haag with Glen and Beth McLeod presenting the rounds. The square dance program will be Mainstream, Plus and Quarterly Selections; the rounds will be square dance level. Publicity Chairmen, with additional information, are Bill and Rita Cornell, 504 No. Ridgewood Dr., Bellevue 68005.

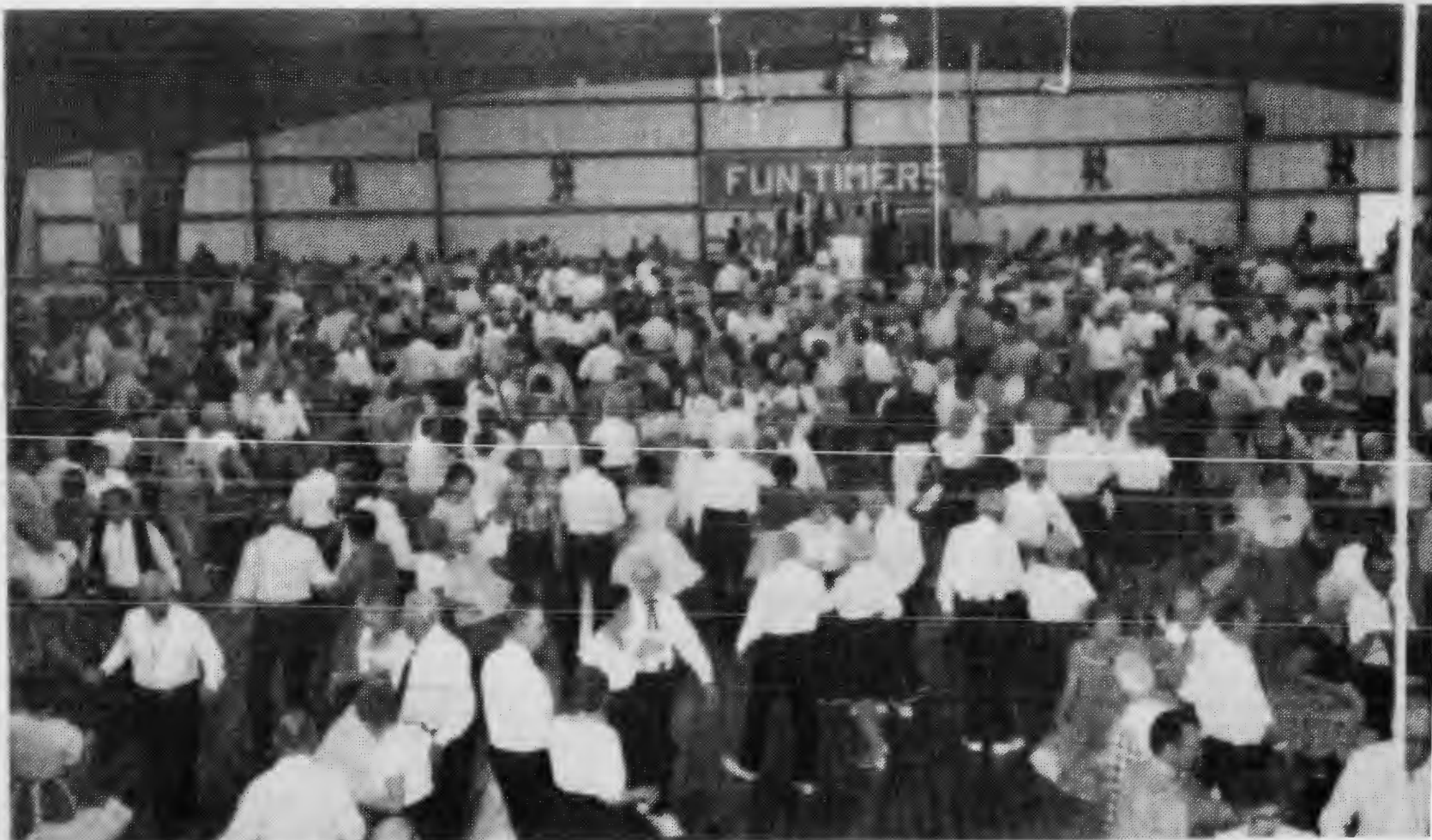
Kansas

The Kansas State Square Dance Convention will be held June 1-2 in Salina at the Bi-Centennial Center. There will be three large halls for dancing. Several Kansas callers and cuers will be joined by featured caller, Jon Jones, and round dance cuers, Butch and Nancy Tracey. Workshops in clogging, round, square and contra dancing will be offered as well as exhibitions, a style show and a sewing clinic. Plan to attend. For future information contact Dana and Sarah Schirmer, Rt. 2, Box 192, Berryton 66409 — (913) 862-1192.

Washington

Where can you sail or motor in and tie up before attending a square dance festival? Where else but in the water-dotted state of Washington. The 33rd Annual Washington State Square Dance Festival to be held June 22-23 in Poulsbo is providing 50 moorage spaces at the Poulsbo Marina (one mile from

Ray Smith reigns as King, watching some of the 1,500 dancers who celebrated "his day" in San Benito.



ROUND THE WORLD of SQUARE DANCING

the Poulsbo School Complex, site of the Festival) as well as 500 on-site spaces for self-contained RVs and the usual motel/hotel housing. A great weekend is expected with state callers and cuers programmed in workshops, clinics, youth dances, after parties and gala evening dances. To find out more, write Pat and Phyllis Mugrage, 6045 Blakely Ave. N.E., Bainbridge Island 98110.

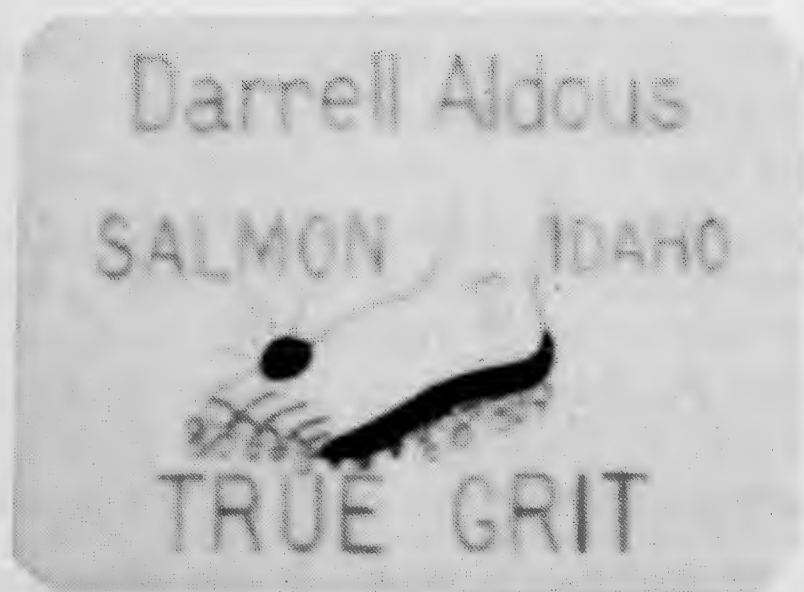
Nevada

The PV Squares will be hosting their 6th Annual Festival, May 11-12, at the Pahrump Valley High School. Al Horn will be calling for this event. This lovely valley, surrounded by mountains, is beautiful at this time of year with the desert flowers in bloom. We are only an hour's drive from Las Vegas.

— Mary Woolard

Idaho

Members of our Levi & Lace Club earned an unusual badge the hard way. While dancing to Claude Ross of Blue Springs, Missouri, at Lolo, Montana, a tea cup chain was called. Our square completely blew it. Following this, our club caller, Walt Mund, had us out in



True
Grit—
diamond
or
gravel?

the gravel driveway at the RV Park early the next morning learning the proper way to execute this figure. When this came to the attention of Ray Granger of the Dance Center in Lolo he replied, "That's what is called True Grit." Walt designed a badge to commemorate the event and presented it to us.

— E.B. Fields

Maryland

The Single Square Dancers, USA, are making plans to award their seventh scholarship of

\$250.00 to some deserving caller. Callers associations are invited to nominate someone by sending a resumé, a cassette tape of the calling and a verification letter from the callers' organization. Nominees must be between 18 and 25 years of age. Materials should be sent to Bruce Simperts, Chairman Scholarships, 224-F Woodhill Dr., Glen Burnie 21061 and received no later than August 1st.

— The Intercom

Great Britain

At the Annual General Meeting of The Callers Club of Great Britain, March 11th, the following members were elected into office for the coming year: Dave Whittington, President; Paul Bristow, Vice-President; Howard Marks, Treasurer; Ted Ivin, Hon-Secretary; Philip Peel, Membership Officer; Dick Taylor and Alan Covacic, Ordinary Member and John Smith, P.R.O. Correspondence to this national association of callers and teachers should be directed to Ted Ivin, 24 Cranleigh Gardens, London N21 1DS.

Pennsylvania

The Cannonaders Square Dance Club of Gettysburg held a gala 25th Anniversary celebration on April 7th. A program of reminiscences and humor on the club's early activities was presented along with some early square dance calls and tunes being programmed by club caller, Danny Miller. Milt and Hilda Neidlinger were the club's first callers and remained in that position until Milt's passing last year.

— Ken and Joycelyn Taylor

Alberta

The square dance clubs of Sturgeon will be holding their 2nd Annual Sturgeon Jamboree, June 8-10, at the Sturgeon Composite High School in Nanao, just north of Edmonton. Friday evening there will be a Firefly Dance; the Jamboree itself will be held Saturday from 9:00 AM until midnight and a free Trail-Out Dance will be held Sunday morning. Two halls will carry a selection of squares (Plus and Mainstream), rounds and contras. For further information please write Sandra and John Doyle, 10518 67 Street, Edmonton T6A 2R7.

— Bob Weller

North Carolina

Harry Lackey of Greensboro and Nora Lee and Willie Bartley of Mt. Airy were recently inducted into the North Carolina Hall of



Fame. Harry has been calling for 28 years, has called in 36 states and Canada and records on Kalox Records. He has been president of several clubs as well as of the North Carolina Federation, helped form the Piedmont Callers Association and currently calls for four clubs. The Bartleys have been dancing since 1971, are active members of both Round and Square Dance Associations, formed a round dance club and cue for two other clubs. They were 1983 Chairmen for the State Benefit Dance, when \$24,500 was raised for "The Rainbow House" in Winston-Salem, a home which allows parents to be near their ill children in time of need.

Tennessee

The International Folk-Fest will be held in Murfreesboro, May 6-12, with five international dance groups performing at the various area schools in the daytime and with general admission shows in the evening. England, Brazil, Sicily, West Germany and Denmark will be represented. For information write G106 Forest Oaks, Murfreesboro 37130.

Illinois

The 12th Annual Chicago Area Square and Round Dance Convention, sponsored by the Metropolitan Chicago Association of Square Dancers, will be held at the Northlake Hotel, Northlake, on June 1st and 2nd. Over 16 hours of dancing will be provided by more than 80 callers, with dancing at all levels. For additional information contact Jim and Dolores Reed, 2211 E. Sherwood Rd., Arlington Heights—Telephone (312) 398-4849.

— Ann Kengott

The Decatur Promenaders Square Dance Club will host the Illinois Federation May Festival, May 4 and 5, at the Mt. Zion High School in Mt. Zion. Herb Oesterle will be the featured caller with Bill and Millie Holmer as featured round dance cuers. Many area callers also will be on the program with Bob Whiteman as emcee. A Trail-In dance will be held Friday evening at the same locale. Y'all come!

— Phyllis Skibbens



Cindy Royal of Rainbow House (top) accepts a truly giant check from Garland King, North Carolina Federation President. Harry and Clara Lackey accept the Hall of Fame award (center); Nora Lee and Willie Bartley receive the Golden Slipper Award.

We welcome news for Round the World. If your area is not represented, why not send in some current information? The deadline for material is two months prior to date of issue. Good pictures will be used when space allows.

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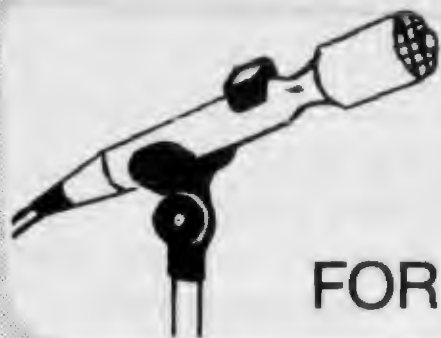
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1984

FORMATION/

ARRANGEMENT DRILLS

by Bill Peters, San Jose, California

TODAY'S SQUARE DANCER must not only feel comfortable when dancing all of the calls that a modern caller includes in his patter presentations, he also needs to feel comfortable when dancing all of the formations and all of the boy/girl dancer arrangements that today's brand of choreography is able to generate. This means that in addition to knowing how to dance a certain number of calls, dancers also need to know something about the makeup, structure and "feel" of the formations and arrangements that they are apt to encounter during an average square dance evening. It also suggests that it is a wise idea for every caller/teacher to regularly provide his or her dancers with a significant amount of training and experience in the more popular formation/arrangements and it is probably true that most knowledgeable callers will usually have a number of formation/ arrangement drills tucked away in their repertoires that have been specifically designed to accomplish this very worthwhile purpose.

The routines below may be used to provide dancing experience in three very common formations: lines, eight chain thru and columns (the column figures use some Plus calls; all others use Mainstream calls only).

FACING LINES OF FOUR

ZERO (normal) and **HALF-SASHAYED LINES**

One and three lead right . . . veer left
Couples circulate . . . bend the line
Right and left thru . . . rollaway
Half sashay . . . pass thru . . . wheel and deal

Centers pass thru . . . split two separate
Go round one . . . line up four
Pass thru . . . ends fold . . . swing thru
Recycle . . . veer left . . . ferris wheel
Centers swing thru . . . turn thru
Allemande left

One and three touch a quarter
Walk and dodge . . . swing thru . . . boys run
Bend the line . . . pass thru
Tag the line-in . . . box the gnat
Right and left thru . . . pass the ocean
Girls trade . . . girls run . . . bend the line
Star thru . . . trade by . . . right and left thru
Touch one quarter . . . scoot back
Centers run . . . ferris wheel
Allemande left

LINES WITH SAME SEX PAIRS

(Callerlab No. 1 and No. 2 lines)

One and three pass thru . . . separate
Go round one . . . line up four . . . star thru
Double pass thru . . . peel off . . . pass thru
Wheel and deal . . . zoom . . . girls swing thru
Girls turn thru . . . boys courtesy turn girl
Star thru . . . square thru three quarters
Allemande left

One and three lead right
Circle to a line of four
Centers only box the gnat
All pass thru . . . tag the line-in
Centers only box the gnat
All right and left thru . . . pass the ocean
Split circulate . . . split circulate again
Right and left grand

LINES WITH MIXED PAIRS

(One couple normal; one couple half-sashayed
Callerlab No. 3 and No. 4 lines)

One and three square thru . . . swing thru
Boys run . . . tag the line-in . . . pass thru
Tag the line-in . . . touch a quarter
Eight circulate . . . girls run
Centers pass thru . . . split those two
Separate . . . go round one . . . line up four
Pass the ocean . . . swing thru . . . turn thru
Allemande left

One and three square thru . . . touch a quarter
 Scoot back . . . centers trade . . . swing thru
 Ends circulate . . . centers trade
 Centers run . . . bend the line . . . pass thru
 Touch a quarter . . . centers trade
 Centers run . . . bend the line
 Wheel and deal . . . centers pass thru
 Touch a quarter . . . eight circulate
 Boys run
 Centers square thru three quarters
 Allemande left

EIGHT CHAIN THRU ARRANGEMENTS **ZERO (normal) and HALF-SASHAYED**

One and three square thru
 Split two . . . go round one
 Line up four . . . pass thru . . . wheel and deal
 Centers pass thru . . . touch a quarter
 Walk and dodge . . . partner trade
 Star thru . . . right and left thru
 Dive thru . . . square thru three quarters
 Split two . . . go round one
 Line up four . . . square thru
 Right and left grand

Head ladies chain . . . everybody rollaway
 One and three square thru . . . swing thru
 Scoot back . . . boys trade . . . boys run
 Tag the line-right . . . ferris wheel
 Centers pass thru . . . right and left grand

We're Looking for Dance Material

We find that callers are continually on the lookout for good, danceable choreography that works. If you have some material that you enjoy using, whether you created it or not, why not send it along to our Workshop editor in care of SQUARE DANCING Magazine. Starting soon our WS editor will be Ray Rose.

SAME SEX PAIRS

(Callerlab No. 1 and No. 2)

One and three pass the ocean
 Girls trade . . . recycle . . . all double pass thru
 Centers in . . . cast off three quarters
 Pass thru . . . wheel and deal
 Four girls pass thru . . . swing thru
 Centers run . . . couples circulate
 Girls only bend the line
 Couples circulate
 Boys only bend the line
 All ferris wheel . . . boys pass thru
 Star thru . . . couples circulate
 Wheel and deal . . . allemande left

MIXED SEX PAIRS

(one couple normal; 1 couple half-sashayed
 Callerlab No. 3 and No. 4)

One and three star thru
 Double pass thru . . . leaders turn back
 All touch a quarter . . . centers trade
 Centers run . . . wheel and deal . . . swing thru
 Scoot back . . . boys run . . . square thru
 Trade by . . . allemande left

Four ladies chain
 Four ladies chain three quarters
 One and three square thru . . . sides rollaway
 Swing thru . . . spin the top
 In each wave the centers trade
 Four boys swing thru . . . all pass thru
 Wheel and deal . . . centers pass thru
 Swing thru . . . boys run . . . pass the ocean
 Spin the top . . . center four recycle
 Same four sweep a quarter and
 Square thru three quarters
 The other boys run and bend in
 Allemande left

COLUMN ARRANGEMENTS

ZERO (normal) and HALF-SASHAYED

One and three right and left thru
 Cross trail thru . . . separate go round one
 Line up four . . . right and left thru
 Touch a quarter . . . eight circulate
 Boys run . . . swing thru . . . scoot back
 Boys circulate . . . girls trade . . . girls run
 Bend the line . . . touch a quarter
 Eight circulate . . . girls run
 Right and left grand

One and three lead right
 Circle to a line of four
 Right and left thru . . . rollaway
 Half-sashay . . . touch a quarter
 Center four walk and dodge
 Four girls pass thru and face in
 Four boys do your part of a track two
 Four girls ferris wheel
 Same girls swing thru (check diamonds)
 Diamond circulate . . . flip the diamond
 Girls trade . . . recycle . . . pass thru
 Allemande left

SAME SEX COLUMN TWOSOMES

(Callerlab No. 1 and No. 2)

One and three pass thru . . . separate
 Go round one . . . line up four
 Touch a quarter . . . eight circulate
 All trade and roll . . . girls load the boat

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

Boys square thru . . . all swing thru
 Centers run . . . bend the line
 Touch a quarter . . . eight circulate
 Lead boys (facing out) run
 Four girls walk and dodge
 All pass thru . . . trade by . . . star thru
 Couples circulate . . . bend the line
 Pass the ocean . . . swing thru . . . turn thru
 Allemande left

One and three lead right
 Circle to a line of four . . . touch a quarter
 Eight circulate . . . centers trade
 Eight circulate . . . all trade and roll . . . touch
 Swing thru . . . single hinge
 Centers walk and dodge
 All trade and roll . . . right and left thru
 Star thru . . . dive thru
 Square thru three quarters
 Allemande left

MIXED COLUMN TWOSOMES

(Callerlab No. 3 and No. 4)

Sides rollaway

One and three square thru . . . split two
 Go round one . . . line up four
 Touch a quarter . . . eight circulate
 Girls trade . . . eight circulate
 Center four walk and dodge
 Those who can star thru
 With the other four face-in
 All touch a quarter . . . eight circulate
 Boys run . . . zoom . . . centers pass thru
 Allemande left

One and three touch a quarter
 Walk and dodge . . . swing thru . . . boys run
 Tag the line-in . . . touch a quarter
 Eight circulate
 Center four box circulate
 Same four walk and dodge
 Same four chase right
 The other boys run
 Those who can star thru
 The others face-in . . . all touch a quarter
 Eight circulate . . . girls run
 Centers pass thru . . . right and left grand

The call "run" is one of the most useful calls in the Mainstream list. It is one of the most convenient ways for a caller to quickly alter the dancers' formation. It can change an ocean wave to either a two-faced line or to a facing line; it can quickly change lines to waves—or even to inverted lines. Cross run is a most popular variation and it also provides consid-

erable formation versatility. Here are some examples:

Four ladies chain

One and three square thru
 Swing thru . . . boys run . . . couples circulate
 Boys run . . . boys trade . . . girls circulate
 • Turn thru . . . allemande left
 • (or) Right and left grand

One and three square thru
 Touch a quarter . . . scoot back . . . boys run
 Pass thru . . . boys run . . . centers trade
 Centers run . . . couples circulate
 Ends run . . . new centers trade . . . boys run
 Square thru . . . trade by . . . allemande left

One and three lead right
 Circle to a line of four . . . pass the ocean
 Girls trade . . . girls run . . . boys cross run
 Couples circulate . . . bend the line
 Right and left thru
 Dixie style to an ocean wave
 Boys cross run . . . girls trade . . . swing thru
 Boys run . . . tag the line
 Lady go left . . . boy go right
 Allemande left

One and three lead right
 Circle to a line of four . . . pass the ocean
 Girls trade . . . girls run
 Couples circulate . . . girls cross run
 Couples circulate . . . girls cross run
 Boys trade . . . boys cross run
 Couples circulate . . . bend the line
 Right and left thru . . . pass the ocean
 Swing thru . . . turn thru . . . allemande left

One and three square thru
 Sides rollaway . . . all swing thru
 Centers run . . . ferris wheel
 Outsides squeeze in . . . line up four
 Pass thru . . . ends cross run
 New ends run . . . star thru
 Centers square thru three quarters
 Allemande left

CALLERS SCHOOL

Mark the dates for Bill Peter's Calling School to be held in Las Vegas, Nevada, August 12 thru August 17, 1984. On staff, with Peters, is Bill Davis. Together, they will present an intensive program that includes personal coaching in sight calling techniques, choreography development, formation awareness and on-mike presentation techniques. Contact Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

A TOUCH OF ADVANCED
by Nate Bliss, McAllen, Texas

(Advanced Quarterly Selections
Right and left grand getouts)

Linear Action

Sides pass thru . . . heads spin the top
Linear action . . . right and left grand

Cross Double your pleasure

Sides flutterwheel . . . heads wheel thru
(lead right or square chain thru)

Circle to a line . . . touch one quarter

Cross double your pleasure

Partner hinge . . . right and left grand

Cross Double your Pleasure/Mini Busy

Sides flutterwheel

Heads star thru . . . pass thru

Circle to a line . . . touch one quarter

Cross double your pleasure . . . mini busy

Side partner hinge . . . right and left grand

Cross Double your Pleasure/Mini Busy/Linear
Action

Side ladies chain . . . half sashay

Heads square chain thru . . . swing thru

Centers run . . . couples circulate . . . bend

Touch one quarter

Cross double your pleasure . . . mini busy

Linear action . . . right and left grand

SINGING CALLS

PUT YOUR ARMS AROUND ME

By Elmer Sheffield, Tallahassee, Florida

Record: ESP # 120, Flip Instrumental with Elmer
Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle to the left

Put your arms around me honey hold me tight

Cuddle up and cuddle up with all your might

Left allemande turn partner by the right

Four ladies promenade inside

Go walking round tonight

Turn her by the right a full turn

Then the corner allemande

Swing your girl around promenade the land

Oh babe I never knew any girl like you

FIGURE:

Heads square thru four hands around you go

Around the corner lady with a do sa do

Make a wave then ladies trade

Spin that old top girls move up

Everybody pass thru do a U turn back
Star thru and pass to the center and
Square thru three swing corner lady
Promenade for me

Oh babe I never knew any girl like you

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

IF I WERE A RICH MAN

By David Davis, Midland, Texas and Tommy
White, Odessa, Texas

Record: Bogan # 1348, Flip Instrumental with
David and Tommy

OPENER, MIDDLE BREAK, ENDING

Circle left if I were a rich man

Do-bee do-bee do-bee

Ho-bo ho-bo zoo-bee zoo-bee ho

Left allemande the corner everybody do sa do

Allemande left the corner weave the ring

You know I'd never have to work hard

Do-bee do-bee do-bee ho-bo ho-bo

Swing and promenade well

All day long I'd biddy biddy bom

If I were a wealthy man

FIGURE:

Well heads you're gonna square thru

Four hands around that ring you go

Then you do sa do my friend swing thru

Those boys run to the right

Bend the line and right and left thru

Flutterwheel across that ring

When you get there now slide thru

Swing that corner girl and promenade well

All day long I'd biddy biddy bom

If I were a wealthy man

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

BABY'S BACK AGAIN

By Bud Whitten, Rex, Georgia

Record: Thunderbird # 233, Flip Instrumental
with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

All four ladies chain three quarters

Join hands circle left go walkin around

Four ladies rollaway circle left that way

Allemande left with corner lady

Weave around the ring

This must be my lucky day baby's back again

Do sa do promenade your lady round

Throw your troubles to the wind

Happiness walk right on in baby's back again

FIGURE:

One and three pass thru cloverleaf and now

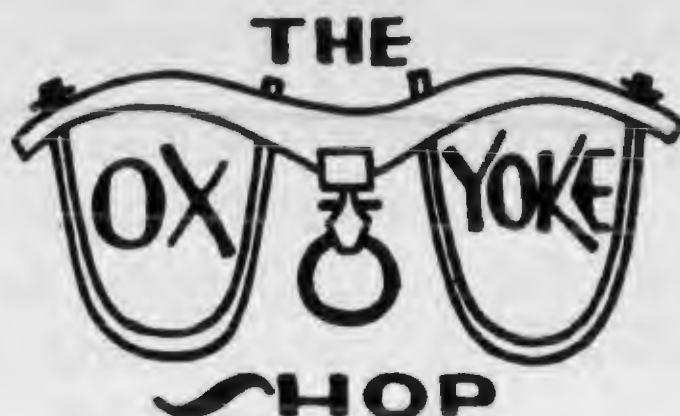
Others square thru three quarters around

Pass to the center there

Square thru three quarters round

*For more **WORKSHOP**, see page 59*

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6-10

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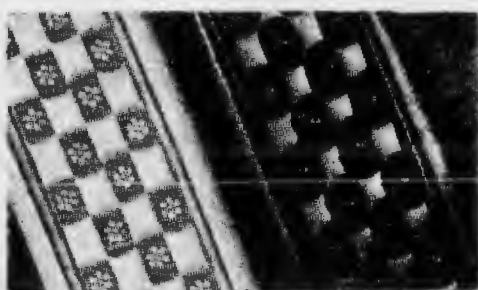
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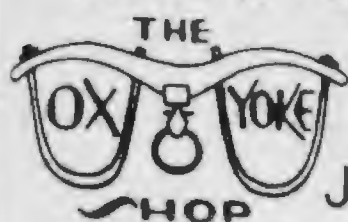
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WORKSHOP, *continued*

Do sa do make an ocean wave swing thru
Men trade turn thru and then
Allemande new corner lady
Promenade the ring
Throw your troubles to the wind
Happiness walk right on in baby's back again
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SONG SUNG BLUE

By Rick Hampton, Kingsburg, California
Record: Fine Tune #107, Flip Instrumental with
Rick Hampton
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Song sung blue everybody knows one
Song sung blue every garden grows one
Allemande left weave the ring
Me and you are subject to the blues
Now and then swing and promenade
But when you take the blues and make a song
You sing 'em out again
FIGURE:
Heads square thru go count 'em
Four hands around do sa do
Spin chain thru girls circulate two
Spin chain thru boys circulate two
Boys run right and promenade
But when you take the blues and make a song
You sing 'em out again
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

IN IT FOR LOVE — Chaparral 607

Choreographers: John and Wanda Winter
Comment: Enjoyable two-step routine to dance.
Music is interesting. Cues on one side of
record.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; (Twirl
to COH) Side, XIB, Side, —; (Reverse
Twirl) Side, XIB, Side, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Pro-
gressive Scissors to SIDECAR; Pro-
gressive Scissors to BANJO Check;
5-8 Fishtail; Fwd, —, R Turn M face WALL in
BUTTERFLY, —; Side, Close, Side,
Close; Side, —, Thru to OPEN face LOD,
—;

PART B

- 1-4 Circle Away Two-Step; Circle Together
Two-Step; Side, Close, Fwd, —; Side,
Close, Bk, —;

- 5-8 Bk Hitch; Fwd Hitch; Vine, 2, 3, 4; Walk,
—, Pickup to CLOSED M face LOD, —;
BRIDGE

- 1-4 No hands joined Skate L, —, Skate R,
—; Side, Close, Side, Touch; Skate R,
—, Skate L, —; Side, Close, Side, Touch
BUTTERFLY;

- 5-8 Balance L, 2/3, Balance R, 2/3 end
SEMI-CLOSED face LOD; Rock Bk,
Recov, Walk, 2 end BUTTERFLY; Bal-
ance L, 2/3, Balance R, 2/3 end SEMI-
CLOSED face LOD; Rock Bk, Recov,
Walk, Pickup to CLOSED;

SEQUENCE: A — B — A — Bridge — A — B — A
plus Ending.

Ending:

- 1-6 Circle Away Two-Step; Circle Together
Two-Step; Strut Together, —, 2, —; 3,
—, 4, —; Side, —, XIB, —; Side, —, XIF,
—; Rock Apart.

IRENE'S WALTZ — Hi-Hat 905

Choreographers: Vic and Wynne Mahler
Comment: This is a new waltz routine written by
different choreographers though using the
same music formerly used on this label. This
routine is smooth to dance and the music has
the big band sound.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait;
Side, Draw, Touch; Side, Draw, Touch;
PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3;
Solo Roll, 2, 3; 4, 5, 6 M again facing
WALL;

- 5-8 Side, Draw, Close; Side, Draw, Close;
(Twirl) Side, XIB, Side; Thru, Side,
Close;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 Step, Swing, —; Spin Manuv, Side,
Close end M face RLOD in CLOSED: (R)
Waltz Turn M face LOD: Fwd Waltz;

- 5-8 Fwd, Point Fwd, —; Bk, Bk Touch, —;
(L) Waltz Turn; (L) Waltz Turn end M
face WALL in BUTTERFLY;

- 9-12 Waltz Away, 2, 3; Turn In, 2, 3 face
RLOD; Bwd Waltz, 2, 3; Bk, Draw,
Touch;

- 13-16 Twinkle Thru, 2, 3; Twinkle, Manuv, 3
end M face RLOD in CLOSED: Pivot R
1/2 face LOD, Fwd, Fwd; (Twirl) Fwd, 2,
3 end M face WALL in BUTTERFLY;

SEQUENCE: A — B — A — B — A plus Ending.
Ending:

- 1-4 Side, Draw, Touch; Side, Draw, Touch;
Apart, Point, —; Together, Touch, —.

BABY O' MINE — Hi-Hat 889

Choreographers: Leo and Pat Fiyalko

Comment: An easy and fun two-step. The music makes you want to dance. The music was formerly used for a different routine on this label.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;**

PART A

- 1-4 **Scissors Thru face RLOD; Walk, —, 2 end BUTTERFLY M face WALL, —; Scissors Thru face LOD in OPEN; Walk, —, 2, —;**
5-8 **Side, XIB, Side, Touch; Side, XIB, Side face WALL & partner, Touch; Side, Close, Side, Close face LOD; Fwd, —, Face WALL & partner in BUTTERFLY, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in CLOSED:

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Open Vine, —, 2, —; 3, —, 4, —;**
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, XIB, Side, XIF to OPEN face LOD; Fwd, —, Pickup to CLOSED M facing LOD, —;**
9-12 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF, —; Side, Close, XIF M face WALL, —;**
13-16 **Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Walk, —, 2, —; 3, —, 4 M face WALL, —;**

SEQUENCE: Dance goes thru twice except second time thru omit meas 15-16 with Ending.
Ending:

- 1-2 **(Twirl) Side, —, XIB, —; Apart, —, Point, —.**

ALABAMA WALTZ — Grenn 17049

Choreographers: Bob and Helen Smithwick

Comment: Pleasant to dance waltz routine with equally pleasant music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

- 1-4 **Fwd Waltz, 2, 3; (Wrap) Fwd, 2, 3; Fwd Waltz, 2, 3; Thru, Side, Close M face WALL in CLOSED;**
5-8 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD: (R) Waltz Turn; (R) Waltz Turn end OPEN face LOD;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED:

PART B

- 1-4 **Fwd Waltz, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Fwd Waltz 2, 3;**
5-8 Repeat action meas 1-4 Part B except to end M face WALL in CLOSED:
9-12 **Canter Bk; Bk, Touch, —; Canter Fwd; Manuv, 2, 3 M face RLOD;**
13-16 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; (Twirl) Vine, 2, 3; Thru, Side, Close;**
SEQUENCE: Dance goes thru twice then Step Apart and Point.

ONLY ME CHA CHA — Grenn 17048

Choreographers: Max and Ruth Mandel

Comment: A busy routine with good razz-ma-tazz sounding music.

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;**

PART A

- 1-4 **Rock Fwd, —, Recov, —; Bk Two-Step; Rock Bk, —, Recov, —; Fwd Two-Step end facing RLOD in LEFT-OPEN;**
5-8 **Rk Fwd, —, Recov to BUTTERFLY M facing WALL, —; Side Two-Step end OPEN facing LOD; Rk Fwd, —, Recov to BUTTERFLY M facing WALL, —; Side Two-Step;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except on meas 14 face WALL and on meas 16 end in shake hand pos:

PART B

- 1-4 **Rk Fwd, —, Recov, —; (L Turn & Side Two-Step ending in VARSOUVIANNA facing RLOD) in Place Turn R to end facing RLOD in VARSOUVIANNA; Wheel Fwd, —, 2, —; 3, 4, 5 end BUTTERFLY;**
5-8 **Rk Fwd, —, Recov to face RLOD in SIDECAR, —; Fwd Two-Step; Rk Fwd, —, Recov to face LOD in BANJO, —; Fwd Two-Step in LOD end in R hand Star (W facing RLOD);**
9-12 **Wheel Fwd, —, 2, —; Two-Step; Continue Wheel, —, 2, —; Two-Step end CLOSED M face WALL;**
13-16 **Twisty Vine, —, 2, —; 3, —, 4 end CLOSED M face RLOD, —; Pivot, —, 2 face LOD in OPEN, —; Walk Fwd, —, 2, —;**

PART C

- 1-4 **Walk, —, 2, —; Swivel, 2, 3, —; Walk, —, 2, —; Swivel, 2, 3, —;**
5-8 **Vine apart, —, 2, —; Side, Close, L turn M face COH, —; Lunge Fwd, —, Recov to face partner and WALL, —; Together, 2, 3, end BUTTERFLY;**

- 9-12 **Sand Step; Sand Step; Sand Step; Sand Step;**
 13-16 **Side, —, Recov, —; XIF, Side, XIF, —; Side, —, Recov, —; XIF, Side, XIF end OPEN facing LOD, —;**
 17-20 Repeat action meas 1-4 Part C:
 21-24 Repeat action meas 5-8 Part C:
 SEQUENCE: A — B — C plus Ending.
 Ending:
 1-4 Repeat action meas 1-4 Part A:
 5-8 Repeat action meas 5-8 Part A:
 9 **Side, Close, Side, Close; Apart/Point.**

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The BASIC Program

Bob Van Antwerp

Stateline, Nevada

Circle to the left . . . allemande left
 Go forward two . . . do paso . . . partner left
 Corner by the right . . . partner by the left
 Make an allemande thar . . . shoot the star
 Forward two . . . do a do paso . . . partner left
 Corner by the right . . . partner by the left
 Make an allemande thar . . . shoot that star
 Right and left grand . . . promenade home

Head ladies flutterwheel . . . touch one quarter
 In the middle . . . box circulate . . . boys run
 Zoom . . . new centers touch one quarter
 In the middle . . . box circulate . . . boys run
 Boys reverse that flutter
 Same two up to middle and back . . . star thru
 Zoom . . . star thru in the middle
 Roll away with a half sashay . . . star thru
 Left allemande . . . Alamo style
 Left swing thru
 Left swing thru . . . allemande left
 Come back
 Swing the girl . . . promenade home

Side couples do a right and left thru
 Two ladies flutterwheel
 Same two square thru four hands
 To the outside two . . . do sa do . . . ocean wave
 Swing thru . . . girls circulate . . . boys trade
 Boys run . . . wheel and deal . . . dive thru
 Square thru three quarters round
 Find the corner . . . left allemande
 Square your sets . . . join hands
 Circle to the left . . . roll away
 Swing the girl coming your way
 Two and four up to middle and back
 Square thru
 With outside two square thru four
 You're facing out . . . bend the line
 Bend it again . . . pass thru . . . bend the line

Bend it again . . . pass thru . . . bend the line
 Bend it again . . . right and left thru
 Cross trail . . . find the corner
 Left allemande
 Right and left grand . . . promenade home

Four ladies grand chain straight across
 Chain 'em back . . . walk all around the corner
 Come back . . . see saw the pretty little taw
 Allemande left . . . come back
 Bow to partner

The MAINSTREAM Program

Marshall Flippo

Abilene, Texas

Sides face . . . grand square . . . reverse
 Left allemande . . . grand right and left
 Promenade home

Heads touch one quarter . . . boys run
 Step to a wave
 Girls trade . . . boys run . . . boys trade
 Cast off three quarters . . . reverse flutter
 Ladies lead to Dixie style ocean wave
 Boys trade . . . girls run . . . girls hinge
 Center girls trade
 Girls cast right three quarters
 Cast off three quarters
 Dixie style to an ocean wave
 Boys cross run . . . girls trade in middle
 Recycle . . . veer to left . . . tag the line
 To the right . . . boys hinge
 Center boys trade
 Boys cast right three quarters around
 Cast off three quarters . . . flutterwheel
 Move eight to middle . . . star thru . . . trade by
 Touch one quarter . . . split circulate
 Boys fold . . . girls chain across
 Pass thru . . . bend the line . . . star thru
 Pass thru . . . trade by . . . touch one quarter
 Walk and dodge . . . partner trade . . . face her
 Star thru . . . boys fold . . . touch one quarter
 Boys trade . . . boys run around the girls
 Bend the line . . . pass thru
 Wheel and deal . . . centers pass thru
 Step to a wave . . . recycle . . . veer left
 Girls hinge . . . center girls trade
 Girls swing thru
 Girls cast right three quarters
 Cast off three quarters
 Dixie style to an ocean wave
 Boys trade . . . boys run around the girl
 Bend the line . . . star thru . . . trade by
 Touch one quarter . . . walk and dodge
 Partner trade . . . slide thru
 Touch one quarter . . . girls run
 Right and left grand . . . promenade home

Two and four touch one quarter
 Let the boy run around the girl
 Spin chain thru . . . girls circulate double
 Boys run around the girl . . . bend the line
 Eight to the middle and back . . . pass thru
 Wheel and deal . . . zoom
 In the middle swing thru . . . turn thru
 Split outside . . . walk around one
 Make a line . . . just the ends box the gnat
 Centers star thru . . . everybody pass thru
 Allemande left . . . grand right and left
 Bow to your partner . . . stop right there

The PLUS Program

Mike Seastrom

Northridge, California

Four ladies chain straight across
 Chain 'em right back home . . . start a do paso
 Head ladies center . . . teacup chain
 Promenade home . . . head couples star thru
 Everybody double pass thru . . . cloverleaf
 All double pass thru . . . track II
 Relay the deucey . . . swing thru . . . girls fold
 Peel the top . . . grand swing thru
 Grand swing thru . . . recycle . . . pass thru
 Wheel and deal . . . centers star thru
 Left allemande . . . right and left grand
 Promenade home

Side couple square thru four hands
 Heads roll a half sashay . . . step to wave
 Swing thru . . . boys run to the right
 Pass thru . . . wheel and deal
 Centers pass thru
 Do sa do . . . ocean wave . . . spin chain thru
 Girls circulate two times . . . spin chain thru
 Men circulate two times . . . swing thru
 Boys run to the right . . . bend the line
 Pass thru . . . wheel and deal . . . centers zoom
 New centers pass the ocean
 Explode the wave
 Left allemande . . . right and left grand
 Meet your girl . . . swing partner

Head couples pass the ocean
 Extend the tag . . . spin chain the gears
 Recycle . . . star thru . . . pass thru
 Wheel and deal . . . centers star thru
 Cross trail to corner . . . left allemande
 Right and left grand . . . promenade home

The ADVANCED ONE Program

Bronc Wise

Long Beach, California

Allemande left on the corner
 All eight spin the top
 All eight swing thru

All swing thru again
 Boys run around the girls . . . promenade
 Don't slow down . . . heads wheel around
 Everybody do right and left thru
 Pass the ocean . . . everybody scoot back
 Relay the deucey . . . right and left grand
 Promenade

Sides wheel thru
 Circle up four . . . pass the ocean
 Recycle . . . veer to the left . . . tag the line
 Face in . . . boys pass the ocean
 Girls touch one quarter . . . boys swing thru
 Check a six two setup
 We have an outer six and a center two
 All six two acey deucey
 Wave in the middle swing thru
 Check six two setup
 Six two do an acey deucey
 Four girls recycle and sweep a quarter
 Boys do a trade and roll and we have two lines
 Pass thru . . . boys bend
 Boys start a split square thru four
 Girls in middle pass in
 Boys quarter in . . . half breed thru
 Pass thru . . . bend the line
 Right and left thru . . . touch one quarter
 All circulate once and one half
 Girls trade . . . girls slide apart
 Check a six two setup . . . six two acey deucey
 Once again . . . center two guys trade
 Check six two setup
 Six two acey deucey
 See the diamond in the center
 The diamond do a flip your diamond
 You four swing thru . . . others face in
 Everybody extend . . . swing thru
 Scoot back . . . boy run around the girl
 Star thru . . . pass thru . . . trade by
 Pass in . . . right and left thru
 Roll the girl a half sashay
 Center four pass the ocean
 Swing thru . . . others touch one quarter
 Check your six two setup
 Six two do an acey deucey
 In the wave in the middle . . . same sexes trade
 Other hinge . . . right and left grand
 Promenade home

Sides pass the ocean
 Ladies trade . . . chain reaction
 Boy run around the girl . . . ferris wheel
 In the middle . . . swing thru
 Chain reaction . . . scoot back
 Boy run around the girl . . . pass thru
 Wheel and deal
 In the middle . . . right and left thru
 Zoom . . . new centers half square thru
 Partner trade . . . bow to the partner

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**CALLER
of the
MONTH**



Don Williams, Mason, Michigan

WHEN IT'S SUMMER IN MICHIGAN, you'll find Don Williams preparing for a stint at the State University in East Lansing. A caller and coach, Don will be on staff at the Square and Round Dance Leaders College held there during the second week of July.

Well aware of the importance of acquired knowledge in the early stages of calling, Don began his own training in 1976 under Don Armstrong and Cal Campbell. He actually picked up the mike for the first time while attending a Lloyd Shaw Workshop and it was then he was encouraged to pursue the calling activity. This, combined with a need for a caller for a group of families, got him started.

Today, Don calls regularly for two clubs, the Family Dancers of Mason and the Maple Valley Squares of Nashville, Michigan. He is President of the Lansing Area Square and Round Dance Leaders Association and serves on the Callerlab Mainstream Committee. He does one-night stands, conducts workshops through the Plus program and still finds time to teach beginner classes.

Don officially started instructing callers in June of 1981. Prior to that time, he was coach-



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ing in an informal way, passing on information on calling skills when asked. Then a group of would-be-callers requested formal classes and an apprenticeship program was set up. It was onward and upward from that point on and soon there was a waiting list to participate. Don took his own caller-coach training under Frank Lane, Al Brundage, Bill Peters, Cal Golden and Jim Mayo so it's little wonder that he learned to do it right! And you can bet that's the way Don Williams will be doing it, along with fellow staff members, John Kaltenthaler and Betty and Clancy Mueller at his 1984 school for new and experienced leaders.

LETTERS, *continued from page 3*

places we have been in past years: Hawaii, Nassau, Mexico, Europe, Jamaica, Spain, Portugal, Morocco, Australia, New Zealand, Tahiti, Fiji, Caribbean cruise, Scandinavia, Orient, Alaska, British Isles, Israel, Egypt, Greece, Turkey, China (and some places more than once).

Harve and Marge Tetzlaff
West Allis, Wisconsin

Dear Editor:

This letter is in response to a short article in your February issue concerning "Competitive Clogging." I have good news for the authors of the article and for any others who may feel that clogging is only a competitive recreation. I learned to clog in Southern California in 1979 and have been enjoying it ever since. Since that time I have witnessed only one clogging competition. This includes attending three annual Southern California Clogging Association Conventions where competitions were not sponsored.

I am aware there are clogging competi-

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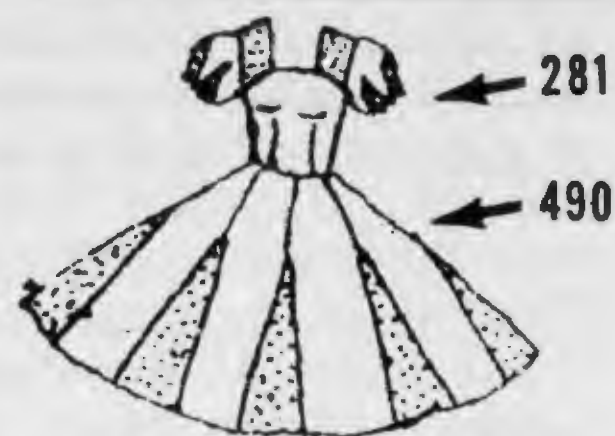


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National Square Dance Convention. I would not care to see clogging dominate any square dance convention, but certainly hope clogging will not be rejected, based upon a possible misconception that it is only competitive in nature.

Dennis Huffman
Albuquerque, New Mexico

Dear Editor:

We are four English square dancers back home from our very successful trip to California, Arizona and Nevada. We would like to



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express our appreciation (through your Magazine) to the 10 clubs visited by us. The welcome we received made us really feel at home.

Margaret, Ron, Jean and John
 Sussex, England

Dear Editor:

I was pleased with pages 11, 12 and 13 of my November, 1983, copy of **SQUARE DANCING** titled, "A Realistic Look at the Mainstream Basics." This kind of thinking can only get all of us back on the right track. Your 75 Basic List looks good to me and if you could

bring it in, square dancing could return to those good old days when "square dancing was fun for everyone."

Tom McGrath
 West Ryde, Australia

Dear Editor:

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Thomas Brennan
Auckland, New Zealand

Dear Editor:

Thanks for your December "As I See It"
comments about club callers. I wish there was
some way to make clubs understand that hav-

ing someone who cares about them doesn't
mean they will lose control of their club.

Bud Garrett
29 Palms, California

Dear Editor:

Just a note to tell you that on our trip to
Scandinavia last fall we used your magazine
information and found dancing in both Oslo,
Norway, and Stockholm, Sweden. It was cer-
tainly one of the highlights of our trip.

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Dear Editor:

Both Gordon and I enjoy your magazine and read it from cover to cover. It is full of interesting articles we both benefit from. He calls; I cue. We use the Premium Records as door prizes at the class dances.

Shirley Andersen
Danvers, Massachusetts

Dear Editor:

I would like to ask your readers to help us find an out-of-print record. I call for a youth group and would like to use it as exhibition

material. It is: "City of New Orleans," by Arlo Guthrie on Reprise 0109. I will, of course, pay for the record and postage. Thanks.

Norm Wright
21448 122 Ave.
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RECORDS, continued from page 29

Comment: Another familiar tune well known by all. The music offers the sound of a little ragtime. The figure is average and Mainstream.

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Nelson Watkins



Steve Moore

The two callers seem to enjoy working this record. The beat is steady and moves the dancers along. The key range may be a little high in one place. Rating: ☆☆☆

IF I WERE A RICH MAN — Bogan 1348

Key: C Tempo: 128 Range: HB Flat
Callers: Tommy White & David Davis LB

Synopsis: Complete call printed in Workshop.

Comment: A different and fairly novel release using a well known Broadway musical melody. The two callers were clearly understood. Music is above average and the figure is average Mainstream. The release is rather fun to dance to as expressed by the dancers.

Rating: ☆☆☆

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THAT AMORE — Blue Star 2216

Key: G Tempo: 130 Range: HB
Caller: Johnnie Wykoff LA

Synopsis: (Break) Sides face grand square — reverse — circle left — allemande left — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — tag the line all quarter right — boys cross run — bend that line — pass thru — promenade that lady.

Comment: A song with an Italian flair that many callers will probably enjoy calling if the tippy-tippy-tay can be executed without problems. Music is well played and dancers enjoyed the melody. Callers may need to work on presentation. The figure was fine until the promenade when two couples had to make an unusual move. Otherwise a good record.

Rating: ☆☆☆

JOHNNY CASH MEDLEY — Bee Sharp 123

Key: E & A Tempo: 130 Range: HC Sharp
Caller: Shelton Kolb LA

Synopsis: (Intro & end) Circle left — men star right — left allemande — weave ring — swing — promenade (Break) Sides face grand square — heads face grand square (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: Johnny Cash fans will go for this release. The transition from one tune to another may be a little difficult for some callers. Music is above average. The key range may have to be explored by callers. Figure is simple Mainstream.

Rating: ☆☆☆

PUT YOUR ARMS AROUND ME — ESP 120

Key: D Tempo: 128 Range: HC Sharp
Caller: Elmer Sheffield LC Sharp

Synopsis: Complete call printed in Workshop.

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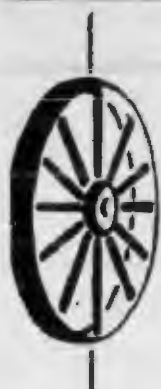
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Comment: An old favorite and the dancers enjoyed singing along with the caller. The figure is busy and closely timed for nice execution. Good banjo pickin'. A lively tune with good rhythm. Rating: ☆☆☆☆

TELL ME BABY WHY YOU'VE BEEN GONE SO LONG — Fine Tune 108

Key: D Tempo: 130

Range: HC

Caller: Jay Henderson

LA

Synopsis: (Break) circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — down middle right and left thru —

square thru four hands — do sa do — touch one quarter — follow your neighbor — slip the clutch — left allemande — promenade.

Comment: This release tends to a country rock sound. The figure offers a follow your neighbor followed by a slip the clutch. Average music with good piano instrumental. Rating: ☆☆☆

LIGHT IN THE WINDOW — Lamon 10091

Key: A Tempo: 124

Range: HA

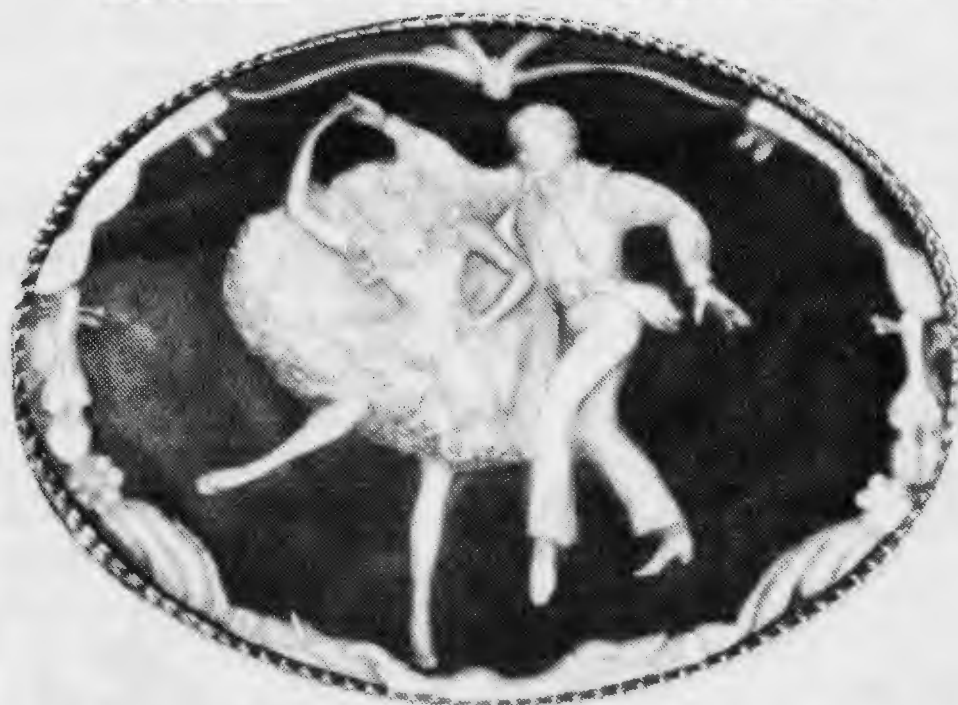
Caller: Grady Humphries

LA

Synopsis: (Intro & end) Allemande left allemande thar — forward two make star — gents back up — shoot that star right — left to

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Comment; This tune will bring back memories. The music is average and the calling is clearly understood. Figure is Mainstream but the middle break offers a grand sashay that may have to be taught to the dancers. A smooth moving dance. This reviewer feels that Lamon music improves with each release.

Rating: ☆☆☆

WATCHING GIRLS GO BY — Bonanza 101

Key: E **Tempo:** 124 **Range:** HA
Caller: Steve Edlund **LB**

Synopsis: (Intro & end) Circle left — men star right — allemande left — weave ring — swing — promenade (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — scoot back — fan the top — move up right and left thru — square thru three hands — swing corner — swing own — promenade.

Comment: Welcome to this new label. A nice beat is registered and the music is above average. Great calling by Steve. The figure has a smooth flow.

Rating: ☆☆☆☆

MISTY — Ponderosa 006

Key: C, C, Sharp & D **Tempo:** 124
Range: HE Flat **LA**

Caller: Johnny Kozol

Synopsis: (Break) Circle left — left allemande — come back do sa do — men star left — turn thru — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru

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— with sides make right hand star — heads star left — corner do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Music is above average and the melody is familiar. Figure is average and Mainstream. Callers may want to determine their needs. Key change adds a little to this release. Rating: ☆☆☆

LOVE WILL TURN YOU AROUND — Mountain 32

Key: D **Tempo:** 128 **Range:** HB
Caller: Tom Trainor **LA**

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) One and three promenade halfway — down middle star thru — pass thru — do sa do — swing thru — boys run to right — half tag — check a new wave — swing thru — centers trade — boys run right — slide thru — swing corner — promenade.

Comment: This record has quite a variety of music involvement. At times it seems rhythm only and then it switches to a melody background. The figure is very adequate. Callers should listen to determine personal suitability. It's different. Rating: ☆☆☆

FRIDAY NIGHT BLUES — Blue Star 2218

Key: B Flat **Tempo:** 130 **Range:** HD
Caller: Johnnie Wykoff **LB Flat**

Synopsis: (Break) Four ladies chain — star home do paso — head ladies center and tea cup chain — (Figure) Heads promenade halfway — walk in square thru four hands — to outside two right and left thru — veer to left — circulate one time — half tag the line — scoot back — swing corner — promenade.

Comment: Blue Star now has a new blue and white label so don't let the change of face fool you. A tune that callers may enjoy trying as



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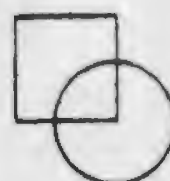
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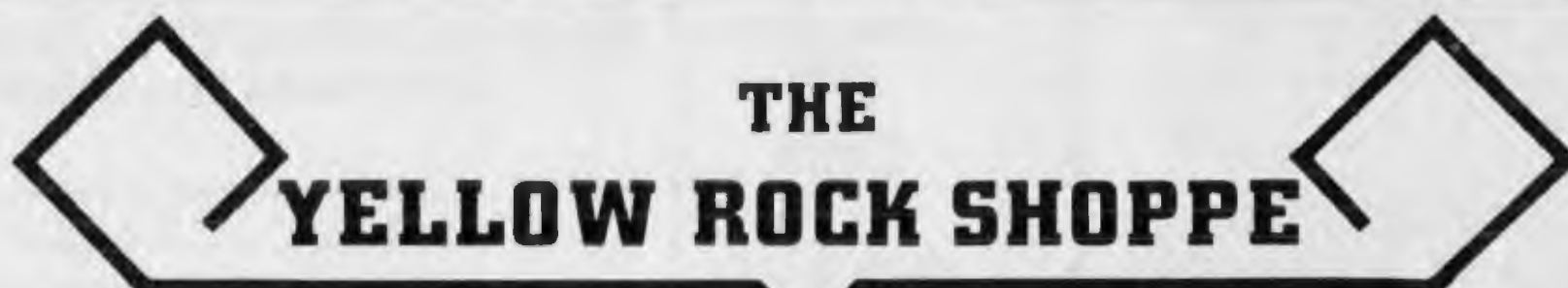
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SILVER THREADS — River Boat 201

Key: D Tempo: 128 Range: HD

Caller: Buddy Weaver LC Sharp

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two promenade halfway — sides right and left thru — square thru — do sa do — eight chain four — swing — promenade.

Comment: River Boat records are back recording again. This release is well called. The figure is very easy and can be used for new dancers. There are many words but they are not difficult. Music is average. Rating: ☆☆☆

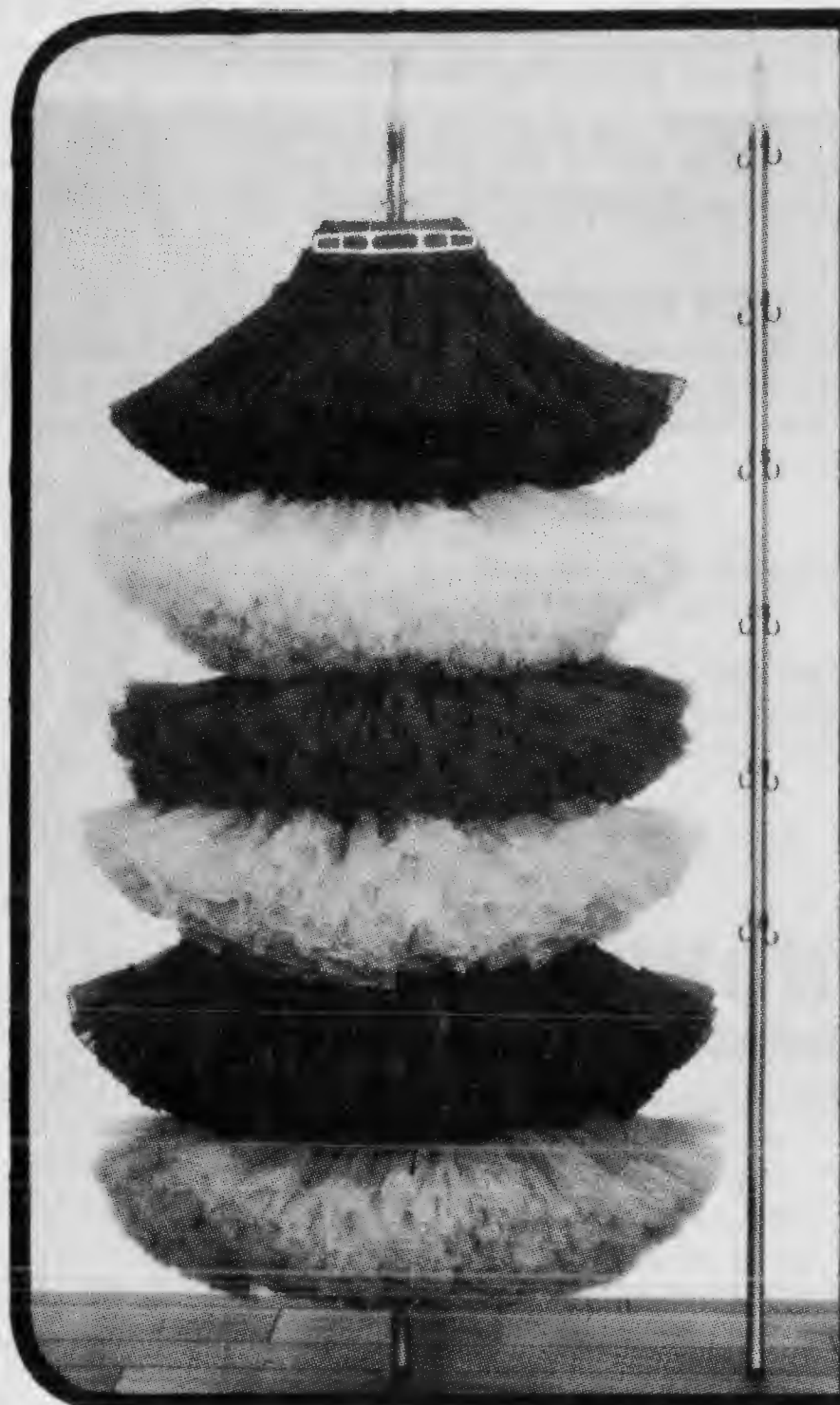
BABY'S BACK AGAIN — Thunderbird 233

Key: B Flat Tempo: 130 Range: HB Flat

Caller: Bud Whitten LA

Synopsis: Complete call printed in Workshop.

Comment: A nice tune with a good melody line. The choreography is well timed and has enough variety to be enjoyable. Bud comes across clearly and smooth. The music as



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mentioned before is improving on Thunderbird. Callers may want to take a listen to this release. Rating: ☆☆☆☆

HOW CAN I LOVE HER SO MUCH AND THEN LOSE HER — Lazy Eight 7

Key: A Tempo: 128 Range: HD
Caller: J.N. Beaird LA

Synopsis: (Break) Circle left — four ladies rollaway — ladies center — men sashay — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter — scoot back — boys fold — two ladies chain across — flutterwheel — slide thru — swing corner — promenade.

Comment: A smooth dance that has a nicely timed figure using Mainstream movements. The key seems to be high in some places for the caller. A familiar melody. The music is above average. Rating ☆☆☆☆

STRONG WEAKNESS — ESP 205

Key: E Tempo: 128 Range: HB
Callers: Elmer Sheffield & Paul Marcum LB

Synopsis: (Break) Circle left — reverse it go single file — boys turn in allemande left — weave ring — swing — promenade (Figure) Head couples promenade halfway — side pair right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

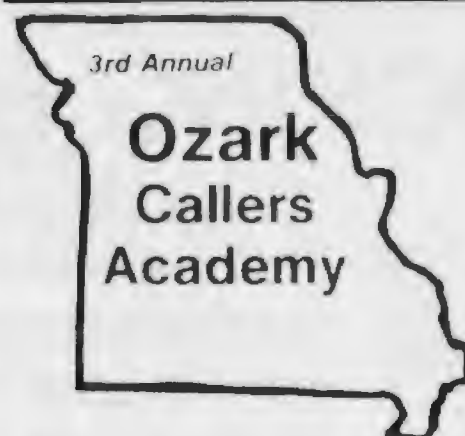
Comment: A duet using Mainstream choreography. This record can be used by callers for two-part harmony. The music is great. An overall good release that has merit.

Rating: ☆☆☆☆

ELUSIVE BUTTERFLY — River Boat 202

Key: D Tempo: 128 Range: HB
Caller: Ron Welsh LD

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Head couples



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flutterwheel — slide thru — pass thru — do sa do — swing thru — boys run right — bend the line — slide thru — pass thru — trade by — left allemande — come back swing — promenade.

Comment: A smooth dance that is well called. The figure is very easy and well timed. Riverboat music seems improved. The overall release is above average. Rating: ☆☆☆☆

weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter — scoot back — boys run right — star thru — dive in square thru three hands — swing corner — promenade.

Comment: There is minimum melody for callers to work with. The figure is fine and uses Main-stream moves. The music is average.

Rating: ☆☆☆

LOVE'S BEEN A LITTLE BIT HARD ON ME —

Fine Tunes 105

Key: C Tempo: 128

Range: HC

Caller: Jay Henderson

LC

Synopsis: (Break) Circle left — left allemande —

PARADISE TONIGHT — Square Tunes 208

Key: G Tempo: 128

Range: HB

Caller: Jim Lee

LC

Synopsis: (Intro & break) Walk around corner —

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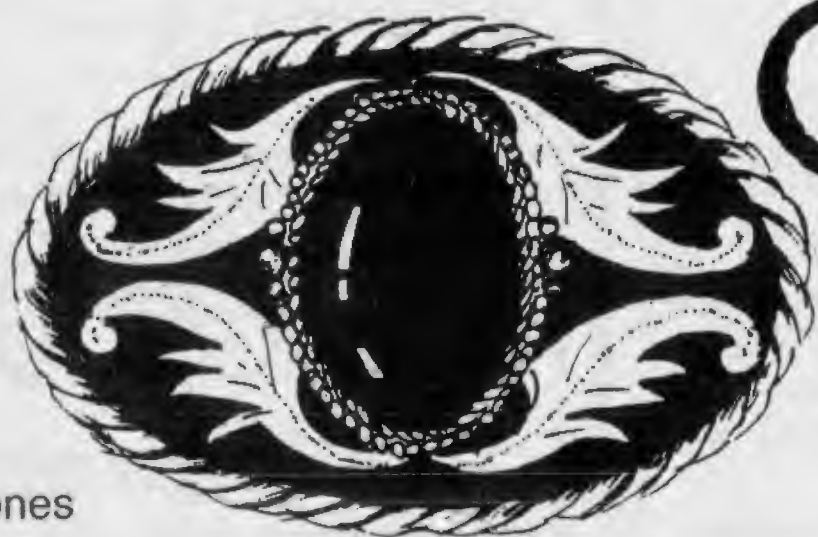
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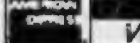
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see saw own — join hands circle left — boys
star right — allemande corner — weave ring
— swing promenade (End) Four ladies prom-
enade — swing at home — join hands circle
left — allemande corner — weave ring —
swing — promenade (Figure) Head two
square thru four hands — meet outside two
pass the ocean — fan the top — swing thru —
boys run to right — bend the line — slide thru
— square thru three hands — allemande left
— swing partner — promenade (Tag) Sides
face grand square halfway.

Comment: The clear production on separation of
voice and music is commendable. Many

companies do not consider this important as-
pect. The dancers appreciate this considera-
tion. Music is above average. Figure has a
nice flow. Rating: ☆☆☆☆

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Key: F **Tempo: 130** **Range: HC**
Caller: Holger Willm **LD**

Synopsis: (Break) Four ladies chain across —
join hands circle left — four ladies rollaway —
four ladies rollaway — circle left again — al-
lemande left corner — do sa do — allemande
left — promenade own (Figure) Head couples

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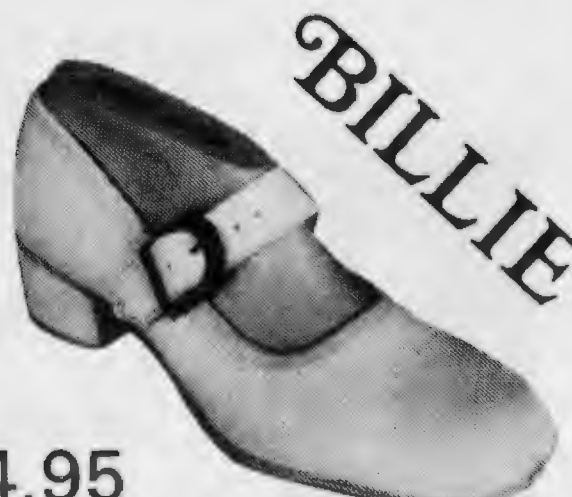


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Line Dance LR-10096 Ragga Cowboy — Carlton Moody

promenade halfway — down middle right and
 left thru — square thru four hands — do sa do
 — make right hand star — girls turn back —
 swing corner — promenade.

Comment: A good musical background well
 played by the instrumentalists. Choreography
 is average but different enough for fun. The
 tune is not difficult and has a minor key in the
 melody. Rating: ☆☆☆☆

PARADISE TONIGHT — Ponderosa 005

Key: F Tempo: 124 Range: HA
Callers: Joyce Davis & Mike DeSisto LB Flat
Synopsis: (Intro) Circle left — left allemande —

do sa do — left allemande — weave ring —
 swing — promenade (Break) Sides face
 grand square — four ladies promenade —
 swing — promenade (End) Sides face grand
 square halfway (Figure) Head couples prom-
 enade halfway — in middle right and left thru
 — curlique — boys run — right and left thru —
 slide thru — load the boat — swing corner —
 promenade.

Comment: A nice tune with vocals well done by
 Joyce and Mike. The figure is ample and uses
 load the boat. The music has an adequate
 melody line for callers to use and a long intro-
 duction. Dancers had a slight problem in



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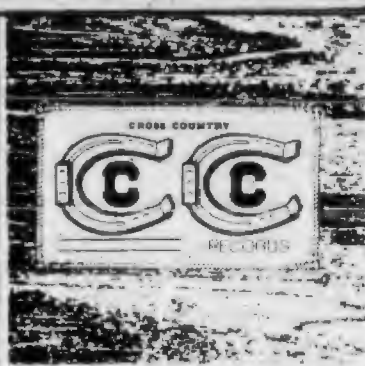
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some areas with hearing the call—probably due to the echo sound. Rating: ☆☆☆☆

MISS EMILY'S PICTURE — Chicago Country 5

Key: D Tempo: 128 Range: HB

Caller: Jack Berg LA

Synopsis: (Break) Sides face grand square — four ladies chain — chain home — roll promenade (Figure) Heads promenade halfway — walk in right and left thru — square thru four hands — do sa do — make a wave — hinge a quarter — scoot back — boys fold — girls turn thru — star thru — promenade. (Alternate figure) Heads square thru four — to corner lady

touch a quarter — scoot back — boys fold — girls turn thru — circle left — left allemande — swing — promenade.

Comment: Figure is average. Dancers expressed mixed feelings on this one. The music is good but it is ballad type and not what the square dancers usually expect to hear — takes getting used to. Rating: ☆☆☆

WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE — Pioneer 126

Key: C Tempo: 128 Range: HC

Caller: Ron Marion LC

Synopsis: (Break) Circle left — men star right —

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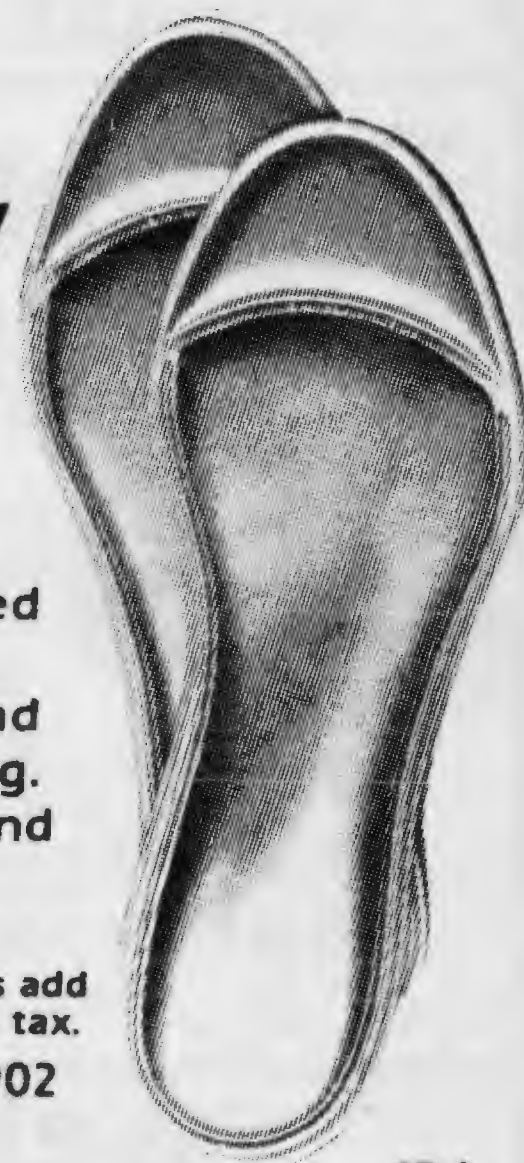
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left allemande — weave ring — do sa do —
promenade (Figure) Heads promenade half-
way — walk in square thru four — right and left
thru — veer left — ferris wheel — square thru
three quarters — swing corner — promenade.

Comment: A tune that is not well known to this reviewer. However, the music is above average. Figure is Mainstream. Rating: ☆☆☆

LOVE LETTERS IN THE SAND — JoPat 217

Key: C Tempo: 128 Range: HA

Caller: Joe Porritt LG

Synopsis: (Break) Four ladies chain — rollaway
— circle left — four ladies rollaway — circle

left — left allemande — weave ring — do sa do
— promenade (Figure) Heads promenade
halfway — sides half square thru — do sa do
— spin chain the gears — swing —
promenade.

Comment: A tune that is remembered by many. Choreography offers a spin chain the gears. The calling is clear. Music is fair. Overall, for JoPat, the release is average.

Rating: ☆☆☆

GHOST WRITTEN LOVE LETTERS — Bogan 1346

Key: G Tempo: 128 Range: HB LB

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Caller: Pat Frymes

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads touch one quarter — boys run right — star thru — two ladies chain across — do sa do — make a wave — fan the top — boys move up — pass to center — square thru three — swing corner — promenade her.

Comment: The music is average and the figure offers Mainstream moves with a fan the top. Melody line is fair.

Rating: ☆☆



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Tempo: 130

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Key: G

Tempo: 130

Music: The Thunderbirds — Piano, Harmonica, Bass, Guitar

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JP212 I Roll Out The Barrell
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The rebel yell at the beginning of the record is novel. Both sides are equally good and callers can add this one to their cases.

Rating: ☆☆☆☆

FLIP HOEDOWNS

TONTO — MW 401

Key: G

Caller: Steve Moore

Tempo: 128

Comment: A series of flip hoedowns were to be forthcoming this month. This flip offers a series of Plus movements. The music has good rhythm and is average. Clear calling.

Rating: ☆☆☆

FIREBALL — River Boat 505

Key: E Flat

Caller: Bob Elling

Tempo: 130

Comment: A record that offers a patter of figures using Plus Quarterly movements. The caller is clear in his calls and could be heard by dancers on the floor. The music is adequate and has a strong beat. Good for dancer practice.

Rating: ☆☆☆

STAY A LITTLE LONGER — Chaparral 109

Key: G

Caller: Ken Bower

Tempo: 128

Comment: A good flip record with Ken using

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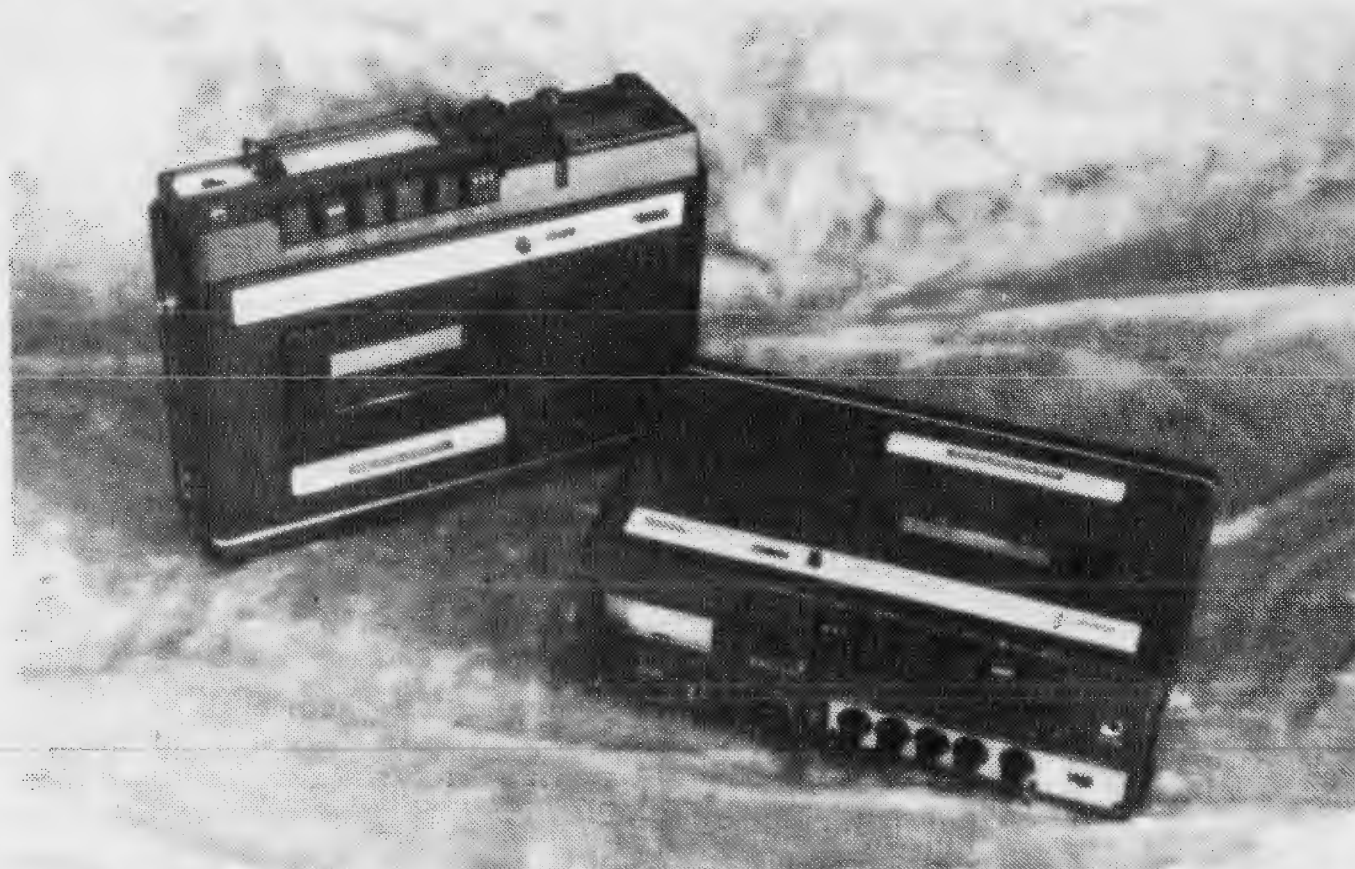
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many of the Plus and Quarterly movements established by Callerlab. The timing is good and choreography fits well. The music is a good hoedown for caller use. Rating: ☆☆☆☆

SNIPER ROMP — Fine Tune 104

Key: G

Tempo: 128

Caller: Rick Hampton

Comment: A hoedown with a flip side aimed at Callerlab 1 — 34 Basics figures. The dancers could clearly understand the calls. The music has a strong, accented beat with bass guitar. A new dancer record. Rating: ☆☆☆

ROUND DANCE

ANYTIME — Hi-Hat 922

Choreographer: Al Goulet

Comment: This is a new two-step routine though the music was previously used for a different routine on this label. The dance is busy and enjoyable.

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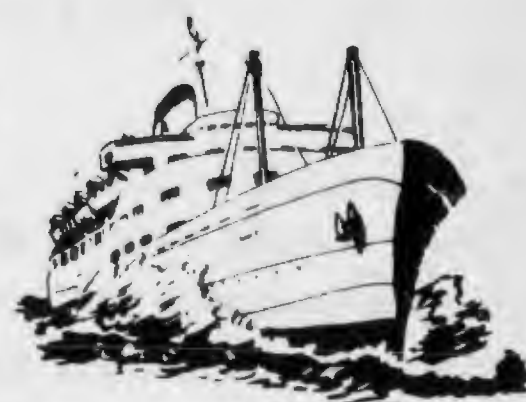
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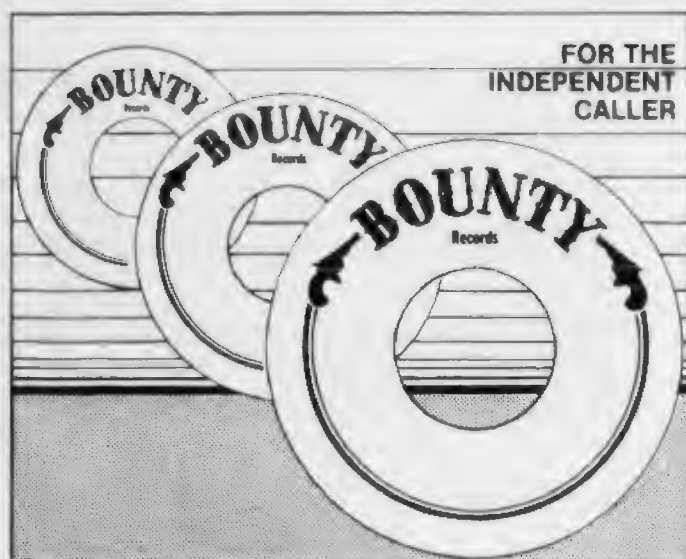
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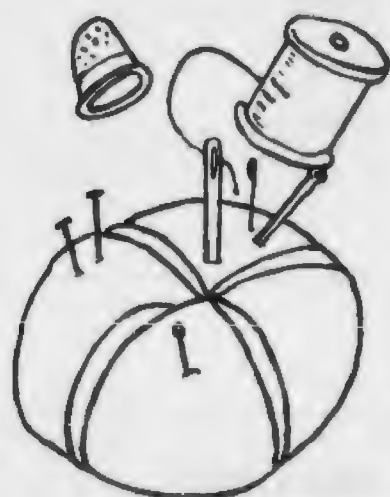
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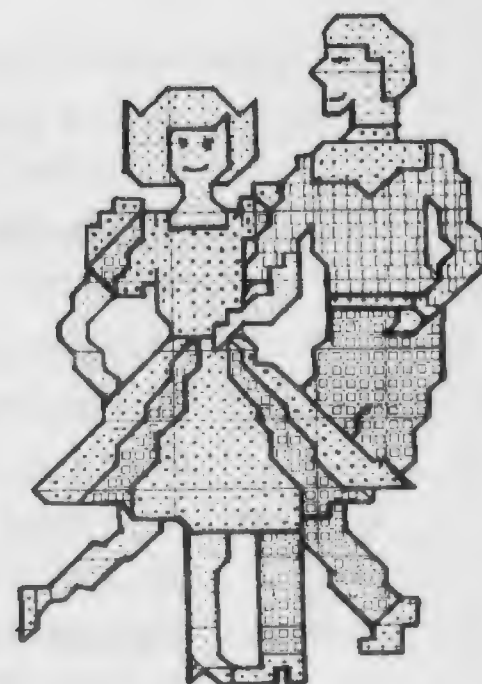
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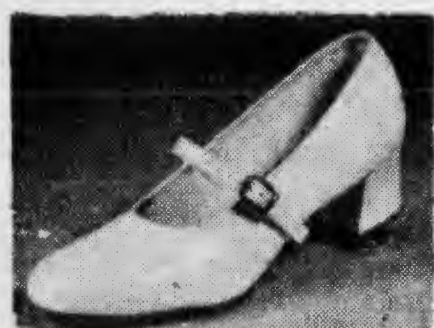
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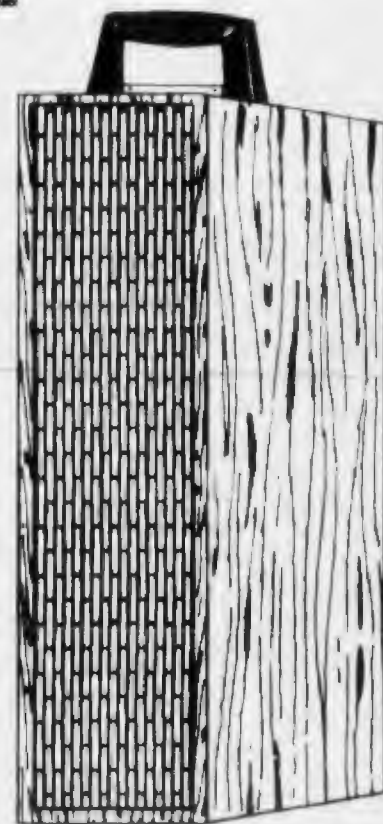
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Arkadelphia, Arkansas

Sept. 13, 1, 15, Alaska Festival Anchorage, Alaska

Sept. 28-29—Neptune Festival Virginia Beach, Virginia

October 20—Rose Festival Tyler, Texas

October 26, 27, 28, 1st Annual Ozark Festival, Diamond
City, Arkansas

CALLERS SEMINARS

June 22, 23, 24, Tulsa Callers Assoc. Tulsa, Oklahoma

Sept. 18-19, Rainier Caller Assoc. Tacoma, Washington

Sept. 21, 22, 23, Victoria District Caller Assoc.,
Victoria, British Columbia, Canada

October 6-7, Callers Assoc. of Winnipeg,
Winnipeg, Manitoba, Canada

ON STAFF FOR CALLERS COLLEGES

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July 9-13, Hot Springs, Arkansas Cal and Carl Anderson

August 13-17, Hot Springs, Arkansas Cal and Carl
Anderson

Sept. 3-7, N. Myrtle Beach, South Carolina, Cal, John
Kaltenthaler

October 14-18, Stillwater, Oklahoma Cal and Carl
Anderson

November 4-9, Cope Crest, Dillard, Georgia Cal, Stan
Burdick, Jerry & Becky Cope



For Information: Sharon Golden, 300 Elmhurst, Hot Springs, Arkansas 71913
Phone: 501-624-7274

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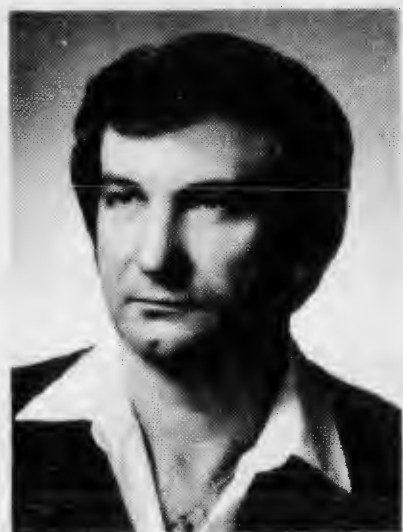
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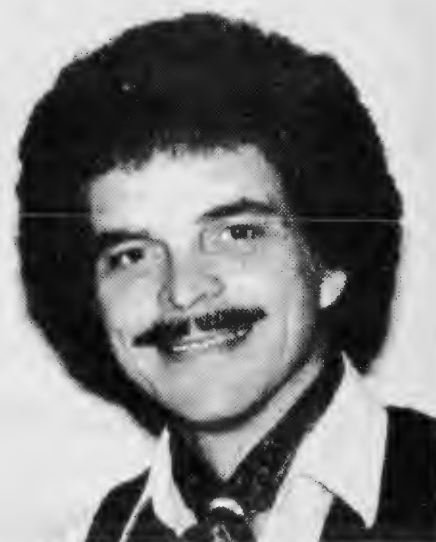
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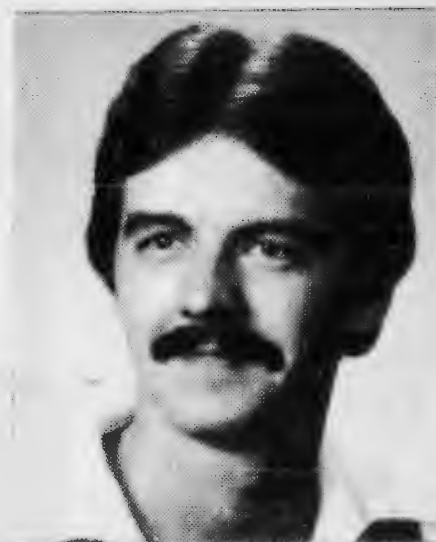
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- ESP 507 Street Talk** by Bob
- ESP 506 I Still Love You In The Same Old Way** by Bob
- ESP 401 Sizzlin'** (hoedown, Mainstream calls) by Bob
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- ESP 312 Lover In Disguise** by Paul
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- ESP 120 Way Down Deep** by Elmer
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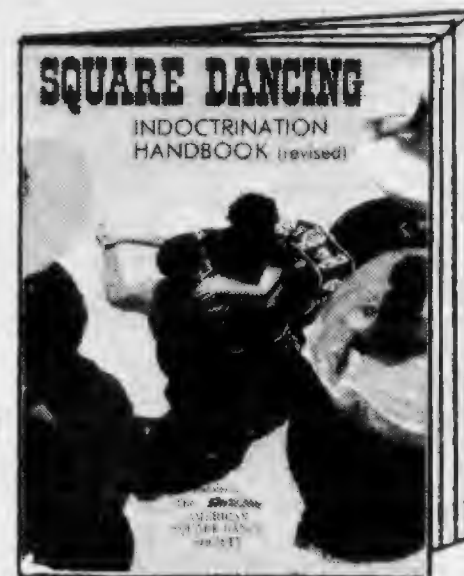
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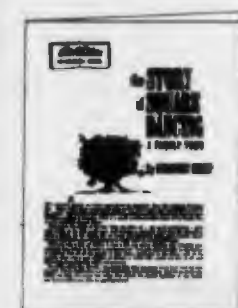
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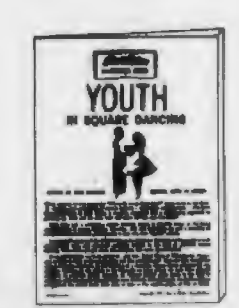
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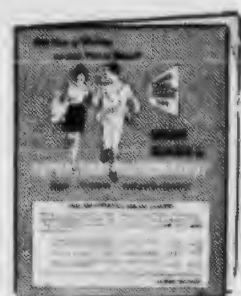


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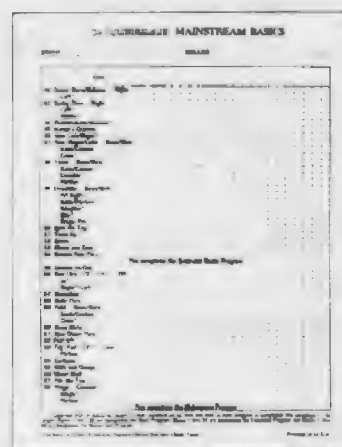
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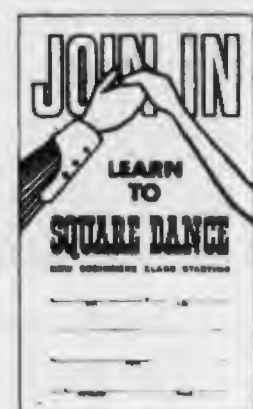
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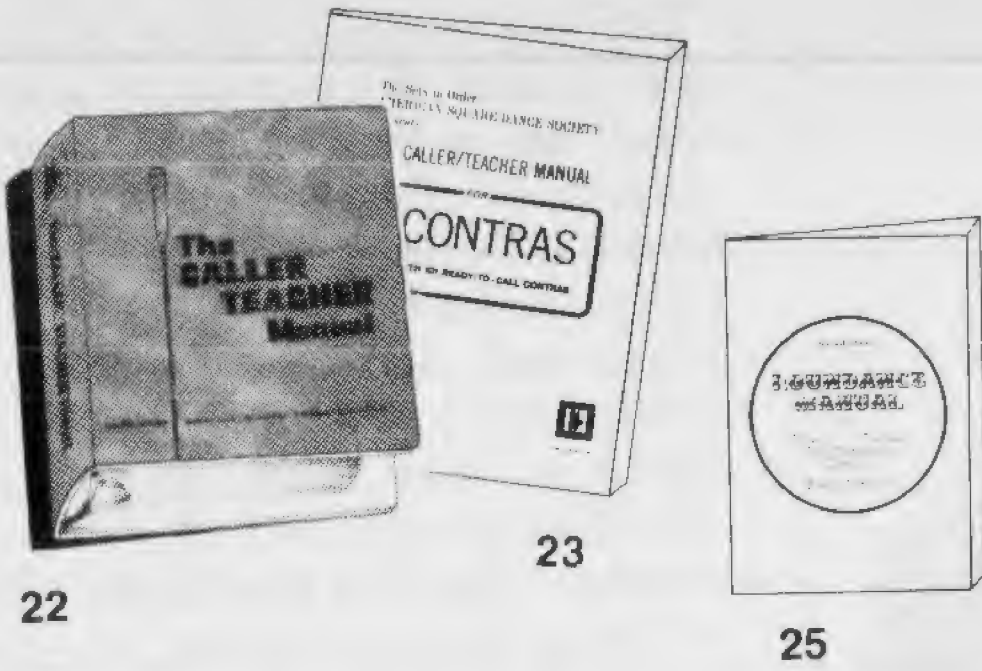
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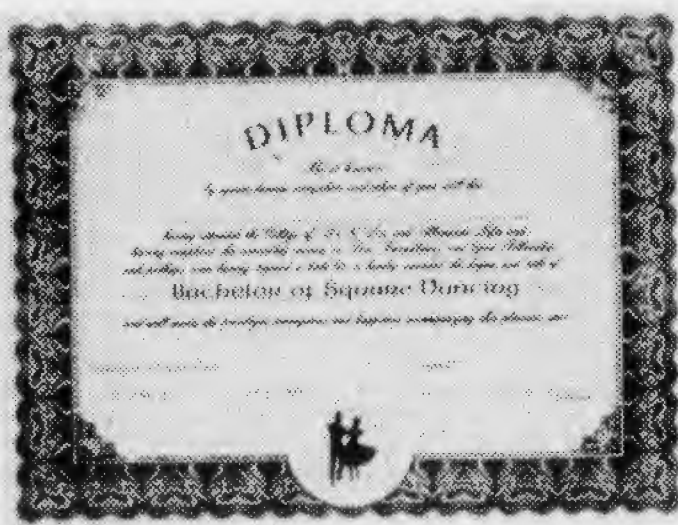
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27



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60 yd sweep . . . \$39.95
100 yd sweep . . . \$65.95

Solid Colors

White	Lime	Beige	Maize	Brown	Mint Green	Fluor. Lime	Kelly Green
Apple Green	Peach	Black	Peacock	Candy Pink	Pink	Fluor. Orange	Lilac
Aqua	Royal	Blue	Yellow	Cerise	Orange	Fuchsia	Navy
Gold	Purple	Hot Pink	Red	Ivory	Fluor. Cerise		

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Available in all of the above colors listed.

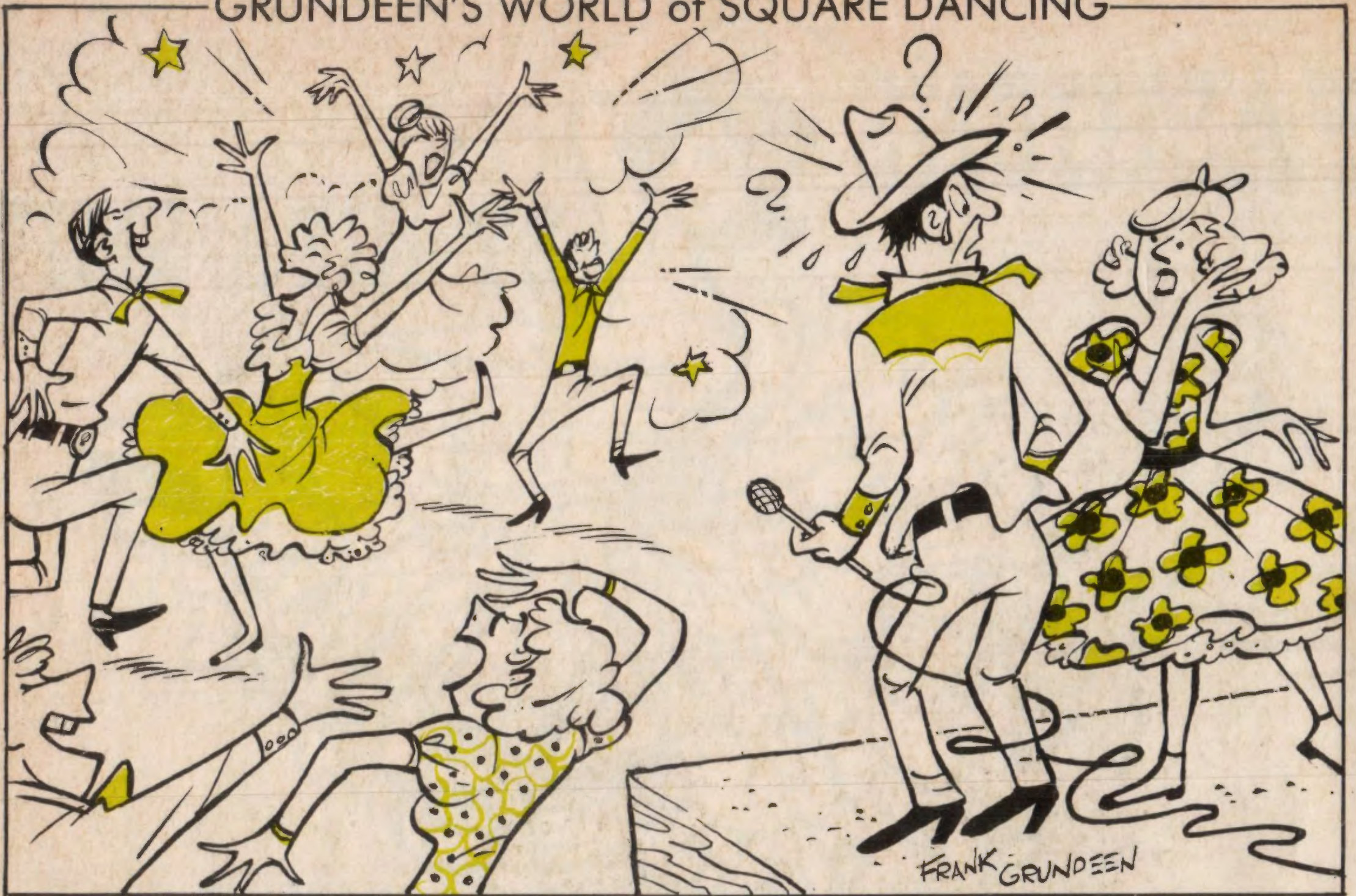
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